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CARUSO, IN THE SHADOWS, WINS BITTER BATTLE AGAINST DEATH

Crucially Ill After Unexpected Relapse, Great Tenor Fights Way Toward Recovery After Science Has Done Its Last—His Indomitable Will to Live Is Powerful Factor in Successful Outcome of Battle—News of Grave Illness Set Nerves of World on Edge—Cheered by Personal Messages from Rulers of Nations—Reported Making Satisfactory Progress

ENRICO CARUSO has again encompassed the miraculous!

After science had placed the issue in the lap of the gods, and a stunned world had resigned itself to the threatening inevitable, the great tenor won a toe-to-toe battle with death. At the time of writing he was reported in progress toward health.

Won His Own Fight

The beloved singer literally won his own fight, as the saying goes. How he was stricken by pleurisy on Christmas Day, how he was apparently brought past all danger, how with the suddenness of an untimely blast he fell, early last week, into an acute relapse—all this has even now passed into contemporary history. The corps of distinguished medical men that kept vigil at the tenor's bedside had shaken its collective head dismally and proclaimed that the outcome depended upon the patient himself. Priests had been summoned in the first dark hours, and the last rites of the church administered. A shocked and despairing world awaited the worst, its optimism severely shaken by the somber statements emanating from those in charge.

That the imperial singer was really in dire straits a visit to the Hotel Vanderbilt, his place of residence, made only too clear. The humid atmosphere of impending tragedy hovering over the great lobby; the army of reporters, on watch night and day, gleaning every scrap of potential "copy"; the curt bulletins from doctors' headquarters; the hourly arrival of sad-visaged friends, many bearing distinguished names—these were some of the outward tokens that a happening of first importance was transpiring high above where the sick man lay.

His Single Watchword

For three full days Caruso was in the shadows. And it was he himself who at length beat off the besieger. For he had set his mind with all the power spared by consuming fever upon the single thought—"I will not die!" Indomitable resolution carried away the victory. Science had done its last and utmost; the rest remained with the sick man. His rock-like will won.

The first crisis safely surmounted, the physicians refused to be lured into a re-



Photo by Campbell Studios

MERLE ALCOCK,

Eminent American Contralto. She Will Again Be Co-Star with Margaret Anglin in Euripides's "Iphigenia," at the Spring Festival in New York, Under Walter Damrosch's Baton. (See Page 8)

Confirm Charges of Incompetence in New York Public School Music

IN one of the series of articles in MUSICAL AMERICA concerning musical instruction in schools, Dr. Henry T. Fleck, Professor of Music at Hunter College, told, in interview, how a young lady student was asked by an examiner to sing a melodic minor scale, and how, seized with the idea of testing her examiner, she sang a har-

monic scale instead, only to meet with the commendation of the person who heard her. The incident was specifically mentioned by George J. Smith, chairman Board of Examiners, Department of Education, in a letter to MUSICAL AMERICA dated Jan. 11, and published in the issue of Jan. 22.

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MUSIC PUBLISHERS OF BOSTON PLAN TO AID NEEDY GENIUS

Movement Launched at Suggestion of John C. Freund, Guest of Honor at Annual Banquet of Association—Editor of "Musical America" Accorded an Ovation—Termed "America's Foremost Musical Propagandist"—Move to Provide Scholarships for Talented Young Musicians of Boston

BOSTON, Feb. 11.—The Boston Music Publishers' Association, whose membership comprises some of the most distinguished firms in the country, at their annual business meeting and banquet held at the Hotel Bellevue, made the initial move for an organization to raise funds to provide scholarships for needy but talented young musicians resident in the city.

This came as a climax of an inspiring address by John C. Freund, editor of MUSICAL AMERICA and THE MUSIC TRADES, who received an ovation seldom granted a public speaker, and who was the Association's guest of honor. It was after he had made his address and at his suggestion that the Association took action which may have far-reaching results as other cities follow the example of the Boston Music Publishers.

It was the largest, most enthusiastic, and successful meeting ever held by the Association. Mr. Freund's masterly address held the rapt attention of those present for over an hour. At its conclusion, the whole company rose and applauded for several minutes.

About fifty members and their guests attended the dinner. At the end of the repast, a brief business session was held, presided over by President James A. Smith of the Oliver Ditson Company.

The following officers were then elected: James A. Smith of the Oliver Ditson Company, president; Ernest R. Voigt of the Boston Music Company, vice-president; W. Deane Preston, Jr., of the B. F. Wood Music Company, secretary-treasurer. A lengthy letter from Mayor Andrew Peters, regretting his inability to be present owing to important public business, was read.

President Smith presented Ernest R. Voigt as the man most fitted to introduce the guest of honor and speaker of the evening. Mr. Voigt said:

Foremost Musical Propagandist

"It is our great good fortune to have as our guest of honor to-night a man who is unquestionably the most outstanding figure in the musical life of our country to-day. He is not a singer who charms large audiences with his art, nor is he a virtuoso on the violin or piano. In fact, he is not a performing artist at all, nor is he even a member of the musical profession, as that term is commonly understood. But he is America's foremost musical propagandist in the finest sense. He has made it his life's work to bring the message of music to the people and we all know how well he has succeeded. The seeds he has planted during the last century of arduous toil have taken root, the plants have sprouted, they have blossomed in profusion and the harvest of the fruit has been bountiful. Many of these

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CARUSO, IN THE SHADOWS, WINS BITTER BATTLE AGAINST DEATH

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action of optimism. Bulletins for three days after the crucial night maintained a guarded, even a dubious tone. But by Saturday, and still more so by Monday, the reports began to be somewhat definitely hopeful and reassuring. As MUSICAL AMERICA went to press, it appeared that the tenor was reasonably secure on the path to recovery. On Sunday the bulletin issued by the five physicians read as follows:

"Mr. Caruso has had a good night and is refreshed this morning. His condition is still feverish, but quite satisfactory."

Relapse Came as Thunderbolt

The first news of Caruso's serious relapse came Wednesday morning of last week. A bolt from a smiling sky could hardly have occasioned more surprise. The turn for the worse, after weeks of supposed convalescence, took place the previous afternoon and the tenor's condition was regarded as critical. It was feared he could not live till daybreak. Life was being maintained by constant ministrations of oxygen and stimulants.

Immediately the relapse set in, a telegram to Culver Military Academy, in Indiana, brought his eighteen-year-old son, Enrico Caruso, Jr., to his father's side. From Mrs. Caruso, steadfastly in attendance, and from his son and thirteen-month-old baby daughter, Gloria, the tenor drew cheer and strength for his mighty encounter in the twilight. For days, while hope had been abandoned and revived in turn, he fought on.

A Message from the King

Among the touching scenes of which the sick man was the center, was the visit, last Thursday, of Rolando Ricci, Italian Ambassador to the United States. The Ambassador, who has kept in close touch with the apartment since Caruso's serious illness began, went to the Vanderbilt in person, and news of his presence was conveyed to Caruso by Mrs. Caruso.

"Where is he?" asked Caruso.

"He is going away."

"Please let me see him."

He was visibly pleased as the Ambassador entered. Removing his carnation from his buttonhole, the Ambassador approached Caruso's bed and, handing the flower to the singer, said:

"I bring you in this flower the hearts and wishes of the King and the people of Italy. I wish you the best of health. I am so glad you look so well to-day."

Both men fell into an exchange of reminiscences which demonstrated Caruso's clarity of mind.

"I remember hearing you sing twenty-four years ago in Genoa at the Politeama," said the Ambassador.

"No, your excellency," replied Caruso; "it was at the Carlo-Felici."

"I see that your memory is much better than mine, Mr. Caruso," said the Ambassador, accepting the correction with a smile.

"I sang there in the 'Pearl Fishers,' with De Luca, the baritone," continued Caruso.

The tenor paused for a moment and added:

"Oh, yes, I also sang 'Le Cid,' by Massenet."

Another pause and Caruso began stirring uneasily and sighed:

"I want to die! I want to die!"

"No! No! You don't mean that," returned the Ambassador.

"Puccini in Best of Health," Cables Ricordi

The statement published in several daily papers in New York last week, both in Italian and English, to the effect that Giacomo Puccini, the prominent Italian operatic composer, was dying at his home at Torre del Lago, near Viareggio, has been emphatically denied. William B. Maxwell, the American representative of Ricordi & Company, Puccini's publishers, cabled at once to Milan, and on Feb. 21, received a reply stating that Puccini was in the best of health.

"No," said Caruso; "I mean I want to die in Italy."

Late the same afternoon Giulio Gatti-Casazza was permitted to enter the sick room. After exchanging greetings with his greatest star the Metropolitan head pinned the medal of St. Antonio di Padua, a small church in Italy, on Caruso's pillow.

Public Interest at Intense Pitch

Throughout the week public interest in Caruso's condition was at intense pitch. The inquirers ranged from the President — whose secretary, Joseph Tumulty, called up over the long-distance telephone from Washington—to Italian laborers who stopped at the hotel on the way to work to ask about their idol. Telegrams and cablegrams poured in from every corner of the globe. Some idea of the tremendous public interest and anxiety that reigned may be gathered from the average of telephone calls, said to have been ten a minute after the malady took a grave turn.

History of His Illness

The history of Caruso's illness is a twice-told tale. Its salient points may be recalled briefly. Christmas Day found the tenor confined to his bed with pleurisy. He had sung the night before, in "La Juive," with scarcely an outward

indication of the sickness which must already have been far upon him. The news created even greater consternation among his admirers than it would ordinarily have done, in that it was the culmination of a series of misfortunes beginning to assume significance two weeks earlier.

At that time, singing at the Brooklyn Academy of Music, he ruptured a minor blood vessel in his throat, and the opera had to be concluded with Act 1. Shortly before this dramatic incident he had sustained a distressing fall in a performance of "Pagliacci," resulting in a strained side. Foreboding was added to surprise, when, but two days after the injury to his throat, Caruso appeared in "Forza del Destino." Characteristically enough, he sang the rôle of *Don Alvaro* finely. Later he placed to his credit a strikingly beautiful interpretation of *Samson*.

Christmas Day, then, saw him ill. Earlier in the week he had been obliged to forego an announced appearance in "L'Elisir d'Amore," but his ailment at that time was variously described as a slight cold, neuralgia and lumbago. His legion of admirers were totally unprepared for the announcement in the press that followed. This announcement appeared in the dailies on Monday morning, although Caruso had been in bed since shortly before noon Saturday.

Monday afternoon the five physicians in attendance issued a bulletin putting a cheery complexion on the tenor's condition and progress. Before long, however, it developed that the singer's malady was of the order known as empyema, or suppurative pleurisy. Six physicians were in attendance, the original five having been increased by the addition of the surgeon Dr. John F. Erdmann. Why, became apparent when it was announced that two operations had been performed—the second one drastic—to relieve the patient of a considerable deposit of poisonous matter. Bulletins were issued daily. Rumors thickened. No attempt was made to conceal the fact that anxiety was felt over their patient's condition by the medical staff. The consensus of opinion at the time (the first week of the New Year) was that Caruso would sing no more during the present season. Then the regularly issued bulletins began to take on optimistic hues. The possibility that the tenor might again be heard by March was discussed. Followed the "convalescent" period. Southern trips were talked of, and Atlantic City, and a visit to Italy. The world, breathing easy, turned its attention to other matters. Anxiety over his condition subsided and finally disappeared until Wednesday morning of last week, when the news of his relapse burst like a bombshell.

Challenged by Examiners, "Musical America" Gives Proof of Charges of Incompetence in New York's Public School Music System

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"This incident never happened nor any remotely like it," wrote Mr. Smith. "It is a figment of a fertile but not too scrupulous imagination." In view of this castigation the following letter possesses some interest:

To the Editor of MUSICAL AMERICA:

I have read your article in MUSICAL AMERICA dealing with the exposure of the shameful ignorance of music examiners and the senseless methods of examination that are still being employed in New York City. I hasten to testify to the truth of the two stories told about the examiners who did not know a melodic from a harmonic minor scale, and later insisted that the student use syllables in her sight-singing (a wholly unmusical device for unmusical people) despite the fact that she demonstrated her musicianship by singing at sight the song with words!

These incidents which happened to me six years ago—for I was the student—revealed to me not only an appalling ignorance on the part of my examiners, but also opened my eyes to the great danger of the dead, formal method of examination in which *musicianship itself* is the last thing taken into consideration. Instead, a sort of learned catechism of question and answer is mistaken for musical ability.

It stands to reason that the only people fitted to teach music or art or any other subject are those who in the first place have a broad knowledge of the subject and in the second place a real love and enthusiasm for it. Love and enthusiasm are contagious, and they make the first and most natural appeal to the children. This is more true in the arts than in the other subjects, and especially the case in music, which is the most illusive of the arts.

Do we have musicians such as these in our schools? No, they are the ones often debarred because they cannot answer some silly question that does not at all pertain to music, or because they do not teach a dead method which is sacred to the dull examiners! Very often this stereotyped method is the examiner's only guide since he himself, alas, is not a musician. How can he, then, test another's musicianship?

Now, this very condition which is debarring real musicians from the schools, is, on the other hand, encouraging people who need but have the most superficial kind of a smattering, provided they know their catechism. Can music be regarded with dignity, can it be on the par with other subjects in the school, under these circumstances? It is time that the public looked into this matter. It is the public's children who are suffering from music-anaemia, and only drastic change in the personnel of

the examiners and the manners and standard of examination will make it possible for musicians to teach music in the public schools.

I am glad that MUSICAL AMERICA has taken up the cudgels for a fight in which the progress of music in America is at stake.

EVA H. WACHTELL

Portland, Ore., Feb. 7, 1921.

A second letter also supports the charges made in connection with music instruction in schools:

To the Editor of MUSICAL AMERICA:

There is no question in my mind that music as it now is being taught in the public schools of New York is a farce from beginning to end. When I went to the elementary school, I myself did most of the music teaching for my teachers. Of course, my musical training was received at home, and even as a little child I read music very readily. This ability, when discovered by my teachers, was invariably put to use. I used to sing the songs to the class, which repeated them after me. Some of my teachers never sang a melody or even a single tone. One teacher even allowed me to form a glee club from the members of the class. I chose the voices myself, tried them, and placed them in the proper parts. The teacher presented me with a pitch pipe and I directed three-part songs. This was often done before visitors who, doubtless, gave the credit to school training.

ONE OF THEM.

New York, Feb. 7, 1921.

Hundred Different Books Used

At this very time when the system of musical education in the schools of New York is under discussion and criticism, Commissioner of Accounts Hirshfield makes a number of serious charges with regard to the manner in which supplies, especially books, are furnished to the public schools.

In the course of a letter addressed to Superintendent Ettinger, Mr. Hirshfield says:

"The bookkeeping in the Bureau of Supplies, besides being two years behind, is inaccurate, confused and unreliable, which accounts for the enormous stock of unnecessary books and supplies on hand in the warehouses of your department and in the school houses."

"A large number of the teaching and supervising staff are compilers, editors, introducers, authors or co-authors of listed books, and to curry favor with some of those higher-ups in the educational system, perfectly good books are often cast aside in the classroom to obtain particular books with the name of certain authors on the title page."

"In fact, it has been said that in some instances books have been destroyed by being burned in the furnace to justify the ordering of new books by authors within the school system. As a result of

the aforementioned prevailing system, there are now being used in one and the same grade over 100 different readers, twenty-five different spellers, forty-nine different arithmetics, fourteen different geographies, fifty different grammars, twenty-eight different histories and 100 different musical instruction books."

What an Official Says

An official connected with the music department of our public school system, in a recent conversation with the editor of MUSICAL AMERICA spoke as follows:

"It is scarcely fair to severely criticize those who are at the head of the music department of the public schools, to charge them with negligence, indifference and particularly to place upon their shoulders the responsibility that there are in our public schools a large number of pianos which are antiquated, in bad order and, therefore, unfit for their purpose."

"Some time ago an extra appropriation of some forty-seven thousand dollars was asked for music in the schools to replace old, worn out pianos with new ones, and also for what was much needed, in view of the greatly increased

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Troubled Spanish Opera Company Reaches N. Y. on Homeward Voyage

The Spanish Royal Mail liner, *Leo XIII*, which remained at an East River pier several days last week on her way from Vera Cruz to Spain, included among its passengers forty-two members of the Vlasco Opera Company, said to be the only international one-night stand opera organization in existence. The company made a short tour of Cuba, but was unsuccessful in its attempts to charm Mexico. Met by financial difficulties at every turn, tickets for Spain were bought for the entire aggregation.

Toscanini to Head Own Company Next Season at the Manhattan Opera House?

A report is current to the effect that Arturo Toscanini, who is touring the country with La Scala Orchestra, is to head his own company next year for a season at the Manhattan Opera House. Fortune Gallo, impresario of the San Carlo Company, who holds a lease on the Manhattan Opera House for next season, refused either to confirm or deny the report. According to a telegram from Davenport, Iowa, Mr. Toscanini has uttered a contradiction.

Leoncavallo's "Edipo Re" Has N. Y. Premiere

Posthumous Work Written for Ruffo Brings Forward That Artist in Title Rôle at Chicagoans' Production—Garden in Season's First "Jongleur"—Galli-Curci Appealing in Delibes and Verdi Operas—Riccardo Martin, Raisa and Ruffo in Double Bill—Ballet Applauded

TEN weeks after its world première in Chicago, "Edipo Re," the posthumous opera which Leoncavallo designed for Titta Ruffo, received its first representation in New York, which thus became the second city, anywhere in the world, to hear and appraise the valedictory left by the composer of "Pagliacci." As in Chicago, the rôle of *Edipo* was sung by Ruffo, to whom is due the circumstance that it has been sung at all. The cast which the Chicago Opera Association provided for the solitary New York performance, given at the Manhattan Opera House on Monday evening, Feb. 21, was in other respects identical with that of the première in Chicago on Dec. 13, of last year. The opera created no great stir in the more Western city, though a personal triumph was conceded the stellar baritone. The reception accorded it in New York was even less propitious with respect to the future of "Edipo Re." It was evident that in attempting to write music worthy of the Greek drama from which he adapted his subject, Leoncavallo left his own terra firma. For him, it was an Icarian flight—too high for safety—and he fell far short of his goal.

Little had been heard of "Edipo Re" until Ruffo persuaded the Chicago management to produce it. It is still in manuscript, if current information is correct. That Leoncavallo previously had cherished loftier ambitions than were represented by "Pagliacci" or "Zaza" could be inferred from the grandiose historical trilogy, "Crepusculum," which he planned early in his career, but of which only the first part, "I Medici," was ever produced. "Savonarola" and "Cesare Borgia" were still uncompleted at his death—apparently abandoned. Yet it is to be believed that he would have had more prospect of success with his Italian historical subjects than with the classic drama of Sophocles.

Perhaps no composer has lived who could have dealt satisfactorily with "Edipus Tyrannus." Various names—Beethoven, Wagner, the later Verdi, Strauss—suggest themselves. What anyone of them might have achieved with this tale of unrelieved horror and rancorous woe, of patricide and incest, can only be conjectured. Leoncavallo, whose only enduring work, "Pagliacci," traces back to the soil and the people of the soil of his native Italy, was not the man for the task he essayed. When he is himself in "Edipo Re"—and that is only now and then—he coaches Sophocles in the musical language of his *Tonio* and his *Nedda*.

Saved from Oblivion by Ruffo

Whether the opera owes most to Ruffo, or Ruffo to the opera, is a question that need not concern us here. The work



Titta Ruffo as the "King" in "Edipo Re"

provides the Chicago star with a rôle which perhaps he, alone of present day baritones, can sing. He, in turn, alone saves it from oblivion. Not a little was said in Chicago as to the extreme difficulty of the music. The manuscript score reveals it as simple and highly vocal. Leoncavallo did not forget his knack of writing for the voice. If the burdens of the score had been apportioned among the several characters in the customary manner, there would be little or nothing to justify complaint as to difficulties. But the baritone monopolizes the singing; and for him the opera becomes something of an endurance test, before its one act has run its brief course of about an hour and ten minutes. The tessitura is high—as Ruffo doubtless wished it to be—with a succession of those upper tones wherein his voice has its greatest power and resonance. Because of its unrelenting vehemence and intensity, the rôle further represents a severe drain on physical vitality. Ruffo happily has that in abundance.

The story of *Edipo*, as here Italianized

of the Western towns. Let us name the schools in Oakland, California, as a fine example.

It might be well for those in charge to rid themselves of the idea that their system warrants neither criticism nor change. Before any improvement in the present condition, which has long been known to musicians and music lovers in New York City, can be made, there must be a frank admission on the part of the powers that are entrenched to realize that what they need is the good will and co-operation of those who have the same ambition in the matter that they no doubt have.

Unfortunately, those who are in office under the conditions that have prevailed in New York City are in a rut. If those who are now responsible for the musical education of the children in the public schools in New York take the position that no change is necessary, shut themselves up in the mantle of their own dignity, regard as hostile those who have ventured to tell the truth, then the situation will remain just at it is and it is only a question of time when the scandal will become so great that the public will revolt.

MUSICAL AMERICA believes that it has already given sufficient evidence to make action imperative, especially as the matter, to be entirely frank, has long been a matter for adverse criticism in the musical world.

for operatic purposes, need occupy little space in the re-telling. The oracles have prophesied that *Edipo* will kill his own father and marry his own mother. Though he does not know it, he already has committed these appalling crimes when the opera begins. The discovery of how the prophecy has been fulfilled occupies the action and leads to a terrible denouement, in which *Gioasta*, the mother and wife, hangs herself, and *Edipo* gouges out his eyes with spangles from her dress. Bidding their children farewell, he becomes a broken and sightless wanderer, the victim of a horrible tangle which was decreed by inexorable destiny.

Leoncavallo made his own condensation of the drama, reducing its five acts to one. What is left only is the torso, but it serves its purpose better than the music with which the composer sought to envisage its colossal tragedy. There is little pictorial action. The speeches of Sophocles, greatly shortened, still carry on the play, as destiny uncoils like a hideous snake. The classic unities are not violated, and the truncated declamation is still portentous.

Score Lugubrious but Not Poignant

The score, however, lacks impassioned surge. There is less that is freighted with foreboding in an hour of it than there is in ten minutes of "Pagliacci." It is monotonous in its labored lamentation, lugubrious without possessing poignant or moving sorrow. The musical peak of "Edipo Re" is the entering declamation of the King, "Padre che vede i figli doloranti," and not the grandiose scene at the close, "O Notte Orrenda!" which presents the self-blinded *Edipo* bidding farewell to Thebes and to his children. There is a tawdry intermezzo, which resolves from noisy proclamations in the brasses to a re-statement of the melody sung by the queen, *Gioasta*, to soothe the spirits of the tormented sovereign. This air, "Ah, riposa, o mio Re," has a café prettiness incongruous in its surroundings.

There are patches of euphonious choral writing at the beginning and the end of the opera, but they suggest rejoicing rather than the suffering and affliction which is the burden of their text. The instrumentation is frequently attractive—Leoncavallo had something of the Puccini knack of evolving singing combinations—but it is inept and ineffectual in such efforts as it puts forward to enhance dramatic development. Gino Marinuzzi gave it all the help of his potent personality, in his leadership of the orchestra, but only succeeded in emphasizing its weakness.

Some Superb Singing by Ruffo

Of the singers, only Ruffo can be said to have been of importance. There was much wrought-iron in his singing, and some of it—particularly his entering declamation—was vitalizing and stirring in its pealing sonority. He frequently resorted to *parlando*, but there was a lack of variety in his persistent use of big tone. Historically, his portrayal of *Edipo* had merits of earnestness and intensity, though he seemed content to stress the obvious. Perhaps, on the whole, he has put to his credit no more worthy enaction than his *Edipo*, save only his really superb *Rigoletto*.

Dorothy Francis sang *Gioasta* very pleasantly, and was fairly successful in such acting as she was called upon to do. The rôle was dwarfed by the overshadowing importance of *Edipo*.—This *Gioasta*, youthful of face and figure, was almost too well preserved to have been the bearded *Edipo's* mother. Defrère sang the music of the *Corinthian* well. Paillard was less satisfactory as *Creonte*. Dentale and Oliaiero cared for other small parts.

The massive Theban setting by Julian Dove was imposing and well painted, but seemed crowded and somewhat inconvenient for the artists.

After the opera, two ballets were offered by way of rounding out the evening. The Saint-Saëns "Danse Macabre," rather poorly played by the orchestra under Pietro Cimini, was the subject matter of the first and proved diverting, if scarcely baleful or grisly.

The second ballet was the never-say-die "Dance of the Hours," from "La



Dorothy Francis as "Gioasta" in "Edipo Re"

Gioconda, in somewhat new guise, but clinging to the conventions of tapering toes and woven spaces. Pavley and Oukrainsky, who designed both divertissements, participated, with Mlles. Ledowa, Shermon, Nemeroff, Dagmara and others. The dancing was colorful and technically admirable.

"The Juggler" Re-enters

There are patrons of opera in New York who confess that they look forward to the yearly visits of the Chicago troubadours because with them comes, for an annual appearance or two, "The Juggler of Notre Dame." The *Juggler*, of course, is Mary Garden.

Wednesday night's "Le Jongleur" was much what it always has been, and first consideration should be given the new ballet which supplied a graceful pictorial postlude for the Massenet opera. Nothing the Chicago dancers have done in New York under the leadership of their Russian choreographers has been more attractive to the eye than the nameless divertissement, to the music of Shubert's "Unfinished" Symphony, which was danced by Andreas Pavley, Serge Oukrainsky, Mme. Ledowa, Nemeroff and others, with Pietro Cimini conducting.

With respect to "Le Jongleur" there was the familiar ado about Miss Garden's *Jean*. As differences of opinion are healthful, the writer will express his that Miss Garden sang rather better than she acted; that she was not convincing in her efforts to be a malapert boy, or a boy at all; that her poses and gestures were essentially feminine and feline; and that, as in other rôles, it was Miss Garden, not *Jean*, who changed the habiliments of a juggler for those of a monk. She was interesting and vivid—she always is; but it was personality, not characterization.

Dufranne, as *Boniface*, on whom devolves the singing of the appealing "Legend of the Sage," was not Renaud, nor Gilbert of hallowed memory, nor yet the Dufranne of a few seasons ago; but he can be credited with an acceptable portrayal. Cotreuil, Lazzari, Nicholai and Tybalt embodied the lesser rôles. Mr. Polacco conducted.

"Manon" Repeated

Massenet's "Manon" was repeated at the Manhattan Friday evening, affording the admirers of Lucien Muratore another opportunity to applaud their favorite as *des Grieux*. Yvonne Gall was the *Manon* and Dufranne the *Lescart*. Lesser rôles were intrusted to the same singers as at the earlier representation of the opera. Mr. Polacco conducted. The presence of General Pershing and several other army and navy officers in flag-draped boxes led to the playing of the "Star-Spangled Banner" and gave a gala atmosphere to the performance.

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Teacher Upholds

Test Episode Charge

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number of pupils, the appointment of two or three more supervisors of music.

"This demand for an appropriation was turned down, the result of which is that there is no money available in the department for the purchase of new instruments, even for the repair of old ones. In fact, to bring the matter to the bed rock, there is no money available even for the tuning of a piano, nor are there a sufficient number of music supervisors.

"These facts should be known to your readers, so that the responsibility may be fairly placed where it belongs."

In taking up the matter, we have been animated by no personal motive. We fully recognize the fact that whatever deficiencies there are in the system of musical education in our public schools have largely been a legacy from past times. We also recognize the great influence that politics has exercised.

The time has now come for all those who are really interested in giving the children of New York in the public schools an interest in music that will at least place this city on a level with some

Boston Musical Publishers Plan to Aid Musical Genius

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fruits have fallen into our lap, and we have reaped, as it were, what he has sown.

"It is he who has honored us with his presence to-night and whom I have the great honor of introducing."

Mr. Freund, on rising, received a remarkable demonstration of good will.

John C. Freund's Address

Mr. Freund said:

"Let fancy carry you back through the ages to the dawn of time. You will find primeval man expressing his emotions through guttural but musical sounds. Thus, music antedated speech. Prose came when man began to think as well as to feel. Music remains to-day the highest form of expression of the emotions. As it came before words, so it begins where words end to express that which is beyond the power of poetry, literature, painting, sculpture—it whispers to us of immortality.

"This leads us directly and logically to the conclusion that we must no longer regard music as something apart from ordinary life and its needs—as so many critics, musicians and educators do—to be all very well for the cultured few or for those who care for it but that it belongs to all humanity, expresses a great human need, and consequently it is not what we can do for music but what music can do for us all, old and young, rich and poor, in every phase of our human activity.

"When you publishers make this your slogan, you will do more and better business.

"Suppose we go back for a moment or two and recall the Puritans, for their influence is permeating the country at this day, and as my good friend Finck of the New York *Evening Post* says, has finally resulted in making an old English drinking song, our own 'Star-Spangled Banner,' the national anthem of a nation of prohibitionists.

The Puritans' Influence

"Now the Puritans who were rampant in your good city of Boston not so very long ago positively hated music as no doubt you know. They came from the lower middle class in England, small shopkeepers, farmers, mechanics, and were largely what was known then and even now as 'dissenters,' that is, they were not members of the Protestant Episcopal Church. They knew music as they would hear the cavaliers singing their ribald songs in the tavern. The musician to them was a tramp with a bad breath, a raucous voice and a red nose, who twanged his lute, so that it is no wonder they looked upon music as an aid to the devil. In fact, you know they called the violin 'the devil's fiddle.'

"In the earlier days, as you know, they had only five tunes in the churches and they sang by ear.

"But all that you will learn better from the histories of my good friend Louis Elson, who has passed out, and from that excellent, well-written and most interesting work entitled 'Notes on Music in Old Boston,' written by William Arms Fisher of the Ditson Company, who is here with us to-night.

"Our musical development is only a matter of a few decades. The great Ditson Company, one of the earliest publishers of music in this country, has not yet celebrated its centenary."

The First Musical Paper

Mr. Freund described how he had started the first musical paper in the English language in New York way back in '72. At that time there was the *Dwight's Journal of Music*, which had started in 1852 in Boston and continued for a long time, though it was a journal of essays and criticism and made no attempt at giving musical news. Mr. Freund told how he first met Oliver Ditson and how he had won his good will and friendship. He told of his regard for Charles H. Ditson, head of the great Ditson organization, and referred to him as an old time gentleman as well as a fine business man.

He narrated a number of interesting stories contrasting the days when Steinway Hall in New York was the center of the musical life of that city, with the present time. He told another story to illustrate the poor state of musical criticism in those far off days, half a century ago, when to-day there is scarcely a country weekly that has not got some competent man or woman who

writes on music.

He told stories in regard to the production of opera at the old Academy of Music in New York and how the late William Vanderbilt had come to the rescue and saved the season. He compared it with the situation to-day when there is a million and a quarter advance sale at the Metropolitan.

He told stories to illustrate the great growth of the musical industries. He told of the first mechanical piano shown at the Philadelphia Exposition in 1875, when the most distinguished members in the piano and music industries looked at it in amazement but laughed at it as never likely to be anything more than a toy. And yet, to-day, we have that wonderful accomplishment, the player-piano with its reproducing power developed to such a point that it can be used as a solo instrument with symphony orchestras. "To-day," said Mr. Freund, "our musical industries lead the world in quality as well as quantity."

He spoke of the early life of New York and of the Philharmonic, which had just celebrated its seventy-fifth anniversary, though Boston was already ahead with its Handel and Haydn and other societies. "To-day," he declared, "we have the best symphony orchestras, best opera, some of the finest choruses, and let us never forget that our American music teachers, foreign born as well as native, are just as good as they have in Europe."

Mr. Freund told how, in response to calls from all over the country, he came to go out since 1893 to uplift our musical life and musical education and since that time had spoken in over 100 cities, North to South, East to West, to nearly half a million people and in the high schools.

He said he soon realized that before the members of the musical profession and the industries could have the recognition and support they deserved, it was necessary to arouse a greater interest in music itself; it was necessary to get at the man in the street, the business man in his office, the chambers of commerce, the Rotary and other clubs, the woman in the home, the legislatures, the boy in the school, the teacher, and make them all understand what this great power is, how it could help, and particularly it was necessary to get the press to take an entirely changed attitude on the question. In former years, little or no attention was paid to music by the newspapers and magazines.

Recognizing America's Own

Mr. Freund discussed the old fad that it was necessary to go to Europe for a musical education. The results of the propaganda had been very important. Among them was the declaration of our musical independence which meant the recognition of our own composers, musicians and teachers on the merits; that we should no longer give way to the ridiculous idea that nothing had value if it was known to be "American."

He spoke of the work of the Musical Alliance, what it had accomplished in the way of furthering the movement for the establishment of a Ministry of Fine Arts and of a National Conservatory of Music, which had now become a political issue. He spoke of the great Civic Music League, which through the efforts of the Alliance and that of others had been formulated in Milwaukee and later in St. Louis.

He also told of the great convention which had recently been held in New York between the members of the musical profession, the musical industry and the moving picture people, which had resulted in a nation-wide effort to increase the scope and improve the quality of music in the movie houses, of which there are over 25,000 in this country.

"But all along," said Mr. Freund, "I realized that we must begin at the beginning—with the public school system."

He spoke of the interest that Commissioner of Education Philander Claxton had taken in the matter and of the action of the various States of the Union, of which Pennsylvania is a shining example, where on Oct. 1 Dr. Hollis E. Dann of Cornell University would organize a movement for the improvement of music in the public schools and for the institution of a community chorus in every town and village. He disposed of the idea held by many that a community would become musical by injecting into it a symphony orchestra as you would a serum. He told some very interesting stories to show the futility of such a proceeding.

He next took up the matter of the American composer, in which no doubt those present were deeply interested, and paid a tribute to the house of Ditson and others who had been foremost in giving the American composer a chance. The Ditson organization was among the first, if not the first, to bring out the works of an American woman composer.

Power of Music to Americanize and Still Labor Unrest

In discussing the power of music, he referred particularly to its ability to Americanize the people and related his experience at some great factories and plants in Wheeling, W. Va.; Elmira, N. Y., and other cities, where thousands of working people, many of whom could not speak English, had been brought together in a common feeling and had learned to sing patriotic songs.

He discussed the need of introducing music into the factories, where, owing to special labor-saving machines, the work had become more monotonous all the time. He said he believed that this had as much to do with what is called "labor unrest" as anything else. If the work was dispiriting, soul-depressing, it was natural that the wage-earner, when the day's work was done, would leave dispirited and in good shape to be influenced by the radical agitator and the Bolshevik.

"Does not this all show," said Mr. Freund, "that you music publishers, if you are true to yourselves and your opportunities, are among the advance agents of human progress?"

With regard to the influence of music in the home, he told a very interesting story, which he said had been related to him by Frank Morton, acoustic engineer of the American Steel & Wire Co., showing the humanizing cultural influence of a piano in the home, how in inducing greater sociability it had caused the home to be cleaned up, forced the members of the family to adopt more sanitary methods, had introduced a better spirit into the family, caused the rooms to be repapered, the furniture to be fixed up and, finally, had sent members of the family out to concerts and some of them even to church.

Intelligent Recreation Need of the Hour

Then Mr. Freund took up one of the great questions of the day and asked those present what they were getting out of life anyhow. Was it to be nothing but work, work, work all the time? That was the cry of the captain of industry as well as the cry of labor. Intelligent recreation was the need of the hour and in that music must ever take the lead. The day was coming when the vision of the great poet, Walt Whitman, would be realized when he said: "I see and hear America go singing to her destiny." The future promises no Utopia but we shall have more and better music to uplift the toiling masses.

The isolated life of the wealthy cultured few must give way, he said. We will spend more on education than we now spend on battleships. The aeroplane is conquering distance.

There is a great struggle on hand between the powers of destruction and the powers of construction. We shall either develop, as H. G. Wells says in his "Outline of History," through our knowledge of chemistry and the sciences, such destructive powers as must annihilate humanity or we shall learn to get together as members of one great family on this earth.

It may lead to the inhabitants of this sun illumined atom of star dust—for that is all it is—visioning out a nobler conception of life, a surely nobler, saner conception of the divine intelligence that concerns itself with universes, as it does with the intelligence of the atom and so bring nearer the day dreamed of by philosophers, sung by poets, toiled for by statesmen, died for by heroic women as well as men, by martyred peasants as well as martyred presidents, the day when there will be something like good will among men and on this earth—peace.

Speaker Receives an Ovation

At the conclusion of his address, Mr. Freund received an ovation lasting several minutes.

William Arms Fisher, musical editor of the Ditson Company, said:

"I am, indeed, glad to have been privileged to be here to-night and listen to Mr. Freund, because I have never experienced such a sense of uplift and entertainment that has been vouchsafed me. I have heard Mr. Freund on several other occasions and before larger gatherings, but to-night, gentlemen, you and I have been honored to see and hear Mr. Freund at the high-water mark of his power."

At the suggestion of Walter Bacon of the White Smith Company, the meeting decided to prolong the session for an informal discussion of the subject.

Clarence A. Woodman of the Oliver Ditson Company spoke of the supreme debt of gratitude that the entire music world owes to Mr. Freund, who, as his name implies, was always a friend of music.

Ernest R. Voigt, of the Boston Music Company, felt that what was said here to-night should go beyond the walls of the room and that Mr. Freund was the only man to wake up Boston musically. He thought it expedient to have the honored guest of the evening address the Boston Chamber of Commerce at one of its formal luncheons at the Copley Plaza in the near future.

To Aid Musical Genius

Mr. Freund then said that it would please him better than to address the Boston Chamber of Commerce, to have the Association interest itself in promoting the latent musical talent among the poor children of Boston, which he knew possessed many a musical genius. He found it so in New York. The bringing forth of one such would be of immeasurable benefit to the community and in the end rebound greatly to the honor of the Association. If, even in ten years, the Association was the means of bringing out only one great talent which became world renowned, it would not only be worth the effort and the money spent, but would cause those in other cities to follow the example.

A number of those present spoke in indorsement of the suggestion and on motion of F. E. Burgstaller, representing Carl Fischer, Mr. Freund's suggestion was incorporated in the minutes of the meeting to be acted upon in the immediate future. In the discussions that followed, when the regular meeting broke up, the opinion was generally expressed that the suggestion to get together a committee to act on Mr. Freund's proposal would be acted upon immediately.

Many Noted Guests

Among those present were: C. A. Woodman, W. A. Fisher, C. F. Manney, James A. Smith, Albert Mores, W. S. Hollis, Dr. Coerne and Mr. Anderson, guests of the Oliver Ditson Company; Ward B. Hasey of the W. B. Hasey & Company; Walter Jacobs; Dr. James A. Reilly of the McLaughlin-Reilly Company; John Devlin of the New England Conservatory of Music Company; H. F. Odell of H. F. Odell & Company; W. M. Bacon, B. M. Davison and G. F. Sliney of the White-Smith Music Publishing Company; C. W. Thompson and John Nolan of C. W. Thompson & Company; H. W. Robinson, W. D. Preston, Jr., D. W. Robinson and W. T. Small, guest of the B. F. Wood Music Company; F. E. Burgstaller, T. J. King and Mr. Saunders of Carl Fischer; Harry B. Crosby, John Thalin and Clarence B. Wheeler of the Arthur P. Schmidt Company; C. W. Homeyer and H. W. Homeyer of the C. W. Homeyer & Company; C. W. Griffith, Jr., of the Silver, Burdett Company; E. R. Voigt, Carl Engel, James J. Kerr, A. B. Praetich, H. C. Houghton of the Boston Music Company; John H. Wilson of the *Music Trades Review*; David Stephens and Harry Worthington Loomis of the C. C. Birchard & Company and others.

Next day, extended reports of the banquet and addresses appeared in the *Boston Herald*, *Boston Evening Transcript* and the *Boston Traveler*.

WILLIAM J. PARKER.

Music Industries' Chamber of Commerce Advances Scheme for Tax Revision

A committee appointed by the Music Industries' Chamber of Commerce to study an equitable scheme of Federal tax revision, urged in its report last week that the excess profits tax, the so-called war-time excise taxes, be abolished and that individual surtaxes be materially reduced. The aim of the committee is to assist in a plan to retire the nation's debt within a reasonable time, and it has come to the conclusion that this can be done within a period of forty years by the establishing of a minimum tax of five dollars upon all persons who receive an independent income and a uniform tax on all sales commodities.

Manén Sails; Will Return to America

Joan Manén, the Spanish violinist and composer, sailed for Europe on Thursday of last week aboard the *France*. Mr. Manén is booked for a long tour on the continent this spring and returns to America for his second tour next fall. While in this country he completed a new violin concerto.

GALLO PLANS TO GIVE PHILADELPHIA PERMANENT OPERA

Head of San Carlo Forces Visits City with Object of Mapping Out Season—To Start This Spring with a Few Performances—Would Also Secure Boston Opera House to Complete Tri-City Chain

PHILADELPHIA, Feb. 18.—Permanent popular-priced opera is in prospect for Philadelphia and the reality depends upon the local reception of plans under development by Fortune Gallo.

The founder and director of the San Carlo Opera Company spent yesterday afternoon at the Metropolitan Opera House, until the opening of this season the site of the Metropolitan's operatic visits to this city. Mr. Gallo announced, after conferring with opera house officials, that he would bring the San Carlo here in the spring for some performances and will come back in September for at least a week. If these preliminary and experimental seasons are successful, the impresario will plan ahead for more extensive appearances.

The Gallo opera forces have never sung in this city, though his light opera organization had a run last season at the Chestnut Street Opera House and gave a gratifying taste of the Gallo management.

Mr. Gallo, while not unduly optimistic, indicated that he felt there was a good field for popular priced opera productions in the Quaker City. He wishes to try out the possibilities.

"The public is my board of directors and the public stands by me," the impresario said yesterday in making the announcement of his determination to test the local operatic situation.

"Experience has shown us that the best way to develop a clientele in a city newly added to our route is to begin with a small number of performances at first. If there is sufficient demand for opera at popular prices the following engagements are extended accordingly."

In view of the fact that the Academy of Music, where the Gatti-Casazza forces stage their weekly performances, is sold out virtually from top to bottom for the season by subscription, less than a hundred of the more than 3000 seats in the house are available to the general public. The Philadelphia Grand Opera Company, which started this season by giving two performances a week at the Metropolitan, is now giving only an occasional performance, at fortnightly or longer intervals, but these have had good patronage, although most of the artists have been virtually unknown. As Philadelphia has a very large operatically sophisticated public, it is apparent that the city will afford a good potential field for the Gallo experiment of regular opera with good orchestra and chorus and principals of reputation and distinction, and a repertoire larger than "Trovatore," "Faust" and "Aida."

Among those who are to appear in the spring season are named Anna Fitziu and Marie Rappold. The operas already promised include "Butterfly," "Bohème" and "Tosca." The prices are to range from fifty cents to three dollars, against the theoretical scale of seven dollars down, as at the Academy—theoretical because there are practically no seats to be bought.

Mr. Gallo let it be known that he would like to acquire some sort of lease on the Metropolitan Opera House for a term of years and one also on the Boston Opera House, which, in conjunction with the Manhattan Opera House of New York, would give him a chain of three houses in the principal cities of the Atlantic seaboard. He discussed this proposition during his talk here with the opera house management.

W. R. M.

Schumann Heink and Eddy Brown Enliven San Antonio Season

SAN ANTONIO, TEX., Feb. 19.—Ernestine Schumann Heink appeared in concert Feb. 9, under the local management of M. Augusta Rowley and Alva Willgus, and Beethoven Hall was filled to capacity for the first time this season.

Extra seats were placed upon the stage and a large number of them were occupied by convalescent soldiers. Mme. Schumann Heink had the assistance of George Morgan, baritone, and Katherine Hoffmann, accompanist. At the fifth concert by the San Antonio Symphony, Julien Paul Blitz, conductor, an eloquent and beautifully colored interpretation of Dvorak's "New World" Symphony was a notable number. The assisting soloist, Eddy Brown, won approval in Bruch's G Minor Concerto and a group of numbers with Josef Bonime at the piano.

G. M. T.

WALTER DAMROSCH RESIGNS AS ORATORIO CONDUCTOR

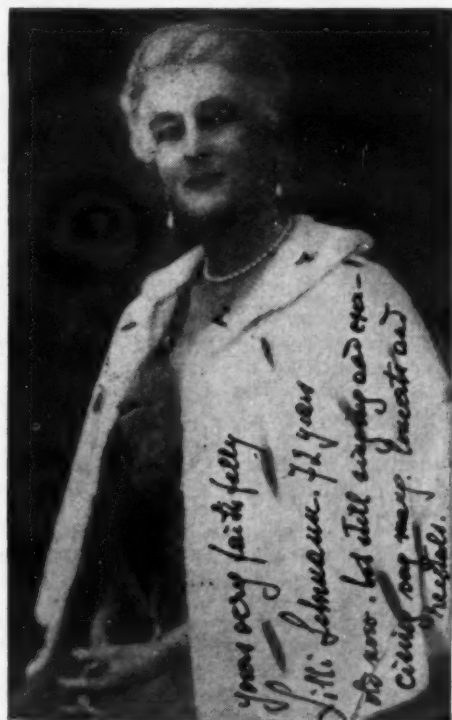
Veteran Leader to Relinquish Baton of New York Organization—Committee Appointed to Choose Successor

Walter Damrosch will retire from the conductorship of the Oratorio Society of New York at the conclusion of the present season, which ends with the music festival in the Manhattan Opera House to be held the week of March 29, according to an announcement made this week. The resignation of Mr. Damrosch closes a chapter in the history of the society covering more than forty years. The society was founded in 1873 by his father, Leopold Damrosch, and with the exception of five years, the conductorship has been held either by the founder, by Dr. Frank Damrosch or Walter Damrosch.

A committee comprising Mr. Damrosch, Carl Ahlstrom, Frank S. Hastings, H. W. Gray and R. W. Tebbs, manager of the society, has been appointed to select a successor.

Mr. Damrosch's letter of resignation was as follows: "When I again accepted the leadership of the society three years ago, it was with the understanding that I would serve for one year only, and although my cup was already full to overflowing with the enormous activities of the New York Symphony Orchestra, I stayed with you three years instead of one. I can truly say that I have loved directing the concerts of the Oratorio Society and that I am very grateful for all the affection which the chorus has given me. But the time has come when my other work really compels me to sever my official connection as musical director of the Oratorio Society chorus, but I hope you will let me continue to serve on your board of directors and thus to further in every way possible the interests of the beloved old society which was founded by my father so many years ago."

The Great Lehmann Felicitates Mr. Bull on his 30th "Jubilee"



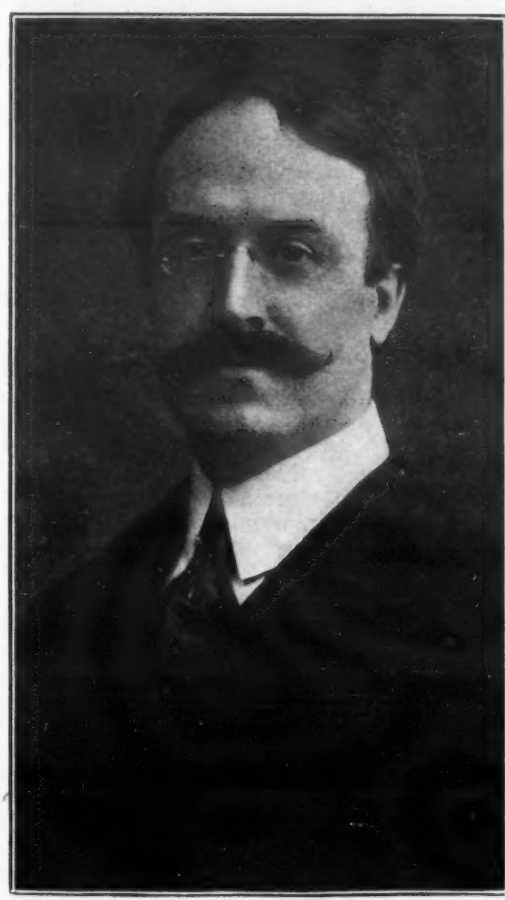
Lilli Lehmann, as She Looks To-day, from Photograph Received by Thomas Bull of the Metropolitan

Prompted, in the belief of the recipient, by a recent article in MUSICAL AMERICA descriptive of Thomas Bull and his services as chief of the doormen at the Metropolitan, Lilli Lehmann, most

Publication Society to Issue Works by Huss and Leo Sowerby



© Moffett



Leo Sowerby, Young Composer, of Chicago, and Henry Holden Huss, Noted Composer-Pianist, of New York. The Former's Serenade for String Quartet and the Latter's String Quartet in B Have Been Chosen for Publication This Year by the Society for the Publication of American Music

THE Society for the Publication of American Music met on Saturday afternoon, Feb. 19, at the home of Edwin T. Rice, one of the society's vice-presidents, to hear the manuscripts submitted to it this year for publication. This was the second meeting of the kind since the inception of the Society in 1919. Last year the publications were two, Alois Reiser's Quartet for strings and Daniel Gregory Mason's Sonata for Clarinet (or Violin) and piano.

This year there were submitted twenty-three compositions, of which the advisory music committee of the organization, George Barrère, Adolfo Betti, Harold Bauer, Frederick A. Stock, George W. Chadwick, Deems Taylor, Rubin Goldmark and Hugo Kortschak, recommended five for hearing. It is the rule of the society that all works recommended by the music committee must be played before a quorum of officers and members of the board of directors. On Saturday the compositions were played and the

celebrated of all dramatic sopranos of the last century, has written to Mr. Bull congratulating him on his "jubilee" at the door. The message was written on the reverse side of a postal photograph, reproduced herewith, revealing the famous soprano as she is to-day.

The greeting, which was sent from Berlin, reads as follows:

"Dear Mr. Bull: Let me congratulate you from all my heart on the thirtieth jubilee of your standing at the door of the Metropolitan opera. I often think of the most happy and beautiful time we spent together and I see you very often as I saw you thirty years ago. My best greeting for thirty years longer. Yours very faithfully, Lilli Lehmann, seventy-two years old now, but still singing and exercising; very many concerts and recitals."

Court Frees Eight Musicians Arrested at Union Disturbance

The eight musicians arrested in connection with the disturbance at the recent meeting of the New York Musicians' Mutual Protective Union at its headquarters in East Eighty-sixth Street, were discharged last week when arraigned before Magistrate Douras on the charge of disorderly conduct. No decision on the application for a permanent injunction restraining President Samuel Finkelstein from interfering with the action of the board of directors has yet been handed down by the court. Briefs have been filed by the contending parties, and it was expected that a decision would be given this week.

Utah Organist Decorated by Belgian King

SALT LAKE CITY, UTAH, Feb. 19.—John J. McClellan, musician and organist of the L. D. S. Tabernacle, has been made a member of the Order of the Crown by King Albert of Belgium in recognition of the organist's playing of the Tabernacle Organ upon the king's visit to this city. Shortly after the visit of King Albert, Mr. McClellan received the medal of the order and yesterday a diploma was received stating that the "Palme d'Or de l'Ordre de la Couronne" had been conferred upon him, with a copy of the royal decree.

M. M. F.

Haensel & Jones to Occupy Larger Quarters in Aeolian Hall

On and after May 1 Haensel & Jones will be located in larger offices on the twelfth floor of Aeolian Hall, the demands of a constantly increasing business having made the change necessary.

Birgit Engell Sailing March 1

Birgit Engell, the Danish soprano, is sailing on the Rotterdam on March 1 to fill her European engagements. She is to make many opera appearances in Copenhagen in the spring.

Dame Nellie Melba, who is now in the Riviera, is reported to have recovered from her attack of influenza.

Chicagoans Produce "Edipo Re"

[Continued from page 3]

There were numerous curtain calls for both Muratore and Miss Gall, and the General, too, was compelled to bow his acknowledgments from his box.

"Carmen" Sung Again

"Carmen," with Mary Garden in the title rôle, had its first repetition on Monday night of last week. Her principal collaborator in a performance of ordinary merit was Muratore, who shared with the prima donna the applause of the evening. The excellent work of these two artists, as well as the commendable impersonation of *Escamillo* by Baklanoff, would have been more satisfying had the general level of the presentation been higher. Margery Maxwell was a tremulous *Micaela*. The Bizet score is one which tests the metal of any orchestra, and the Chicago musicians, under Marinuzzi, did not succeed in bringing out all its poignant beauty. Nor was the choral singing of the highest quality. There was a crowded house, with many standees.

A Musical Tragi-Comedy

The saccharine strains of "Lakmé," the revival of which was one of the events of the old Hammerstein régime at the Manhattan, rang through that opera house once more, when the Chicagoans revived the Delibes work on the evening of Tuesday, Feb. 15. Dainty and graceful as the music often is, its sugared phrases pall, and the entirely inconsequential nature of the bulk of it, when measured by the mood of the text, make it a decidedly unsubstantial sort of operatic fare. But *Lakmé*, daughter of the stern Brahman priest, has her moments, and when the title owns Galli-Curci as its exponent, the compensations are adequate.

In this latest revival of the Indian story with its French music, Galli-Curci sang gloriously. The care which has

marked her work this season was again manifest. She has given New York no song more delightful. The clear, pure music of her tones made the evening one of joy for the great crowd of her admirers assembled. The "Pourquoi" aria was splendidly given, many of the phrases being invested with exquisite beauty. The "Bell Song," of course, evoked a storm of applause. Here the singer's remarkable technique, the amazing flexibility of voice, those full, compelling gifts that have made her a celebrity were revealed. Tito Schipa endowed *Gerald* with adequate powers in song, but with a tendency to over weight the histrionic side. His appearance was a reminder of the fact that it was in "Lakmé" that he made his début in Italy, in a cast that included Galli-Curci. Elsa Diemer, one of the company's new singers, played *Mallika* and sang beautifully in the early duet with the star. Baklanoff as *Nilakantha* used his big tones and his talents as an actor in his customary artistic style. Désiré Defrère was *Frederick*. Serge Oukrainsky, Mlle. Dagmara and the ballet gave an exotic touch to the incidental dances. Mr. Polacco was the conductor.

The Third "Othello"

For the third time "Othello" graced the Manhattan schedule of the Chicago singers, when on Thursday night of last week the Verdi masterwork was brought forward with familiar luminaries in the cast. A close race for first honors among Charles Marshall (the *Moor*), Raisa (*Desdemona*), and Ruffo (*Iago*), resulted in abundant laurels for all three of the protagonists. Particularly fine was Ruffo's singing of the "Credo" and Raisa's of the "Ave." There were no features that set the performance apart from its predecessors. Mr. Cimini conducted satisfactorily.

An Atmospheric "Traviata"

There was real atmosphere in the performance of Verdi's "Traviata" at the Saturday matinee on Feb. 19, when the audience was big and demonstrative, as it always is when "La Galli-Curci" sings. The atmosphere developed out of the presence in the production of two singers, who have the kind of voice which this music demands and which in this twentieth century it rarely gets as its interpreters. The singers were the diva, Mme. Galli-Curci, and the tenor, Tito Schipa. It is a long time since the writer has heard the music of *Alfredo* sung with the repression and the respect for the narrow lyric line within which so much of this music is conceived. In our day it is generally sung by men who have been schooled in the veristic Italian operatic style. And that style is certainly not one that fits a singer to do well the early Verdian melodies. Mr. Schipa sang his music beautifully, with musical feeling, and taste. He also acted the part better than have dozens of tenors who have sung it in New York for years.

Mme. Galli-Curci's *Violetta* was a most praiseworthy performance. She was in fine voice and, barring the florid part of the "Sempere Libera," she sang the music flawlessly. Her acting in the last scene had a real note of pathos in it. Carlo Galeffi was *Germont*, the father, and had a brilliant success with the famous air in the second act. Those in the lesser parts were Philine Falco, Anna Correnti, and Messrs. Mojica, Defrère, Civali, Nicolay and Minerva. Giorgio Polacco was the conductor of the afternoon and made the old score interesting, through his skillful subordinating of the conventional accompanying figures and his setting forth the light and shade of the instrumentation in masterly style. He was called before the curtain with the principal singers several times. A word of praise must be given the fine ballet, in which Andreas Pavley and the Misses Shermont and Ledowa distinguished themselves.

"The Operatic Twins"

"Cavalleria" and "Pagliacci" were given for the first time by the company during the present engagement on the evening of Feb. 19. The performance was notable for the reappearance in New York of the American tenor, Riccardo Martin, in the rôle of *Turiddu*; also for that of Alice Zeppilli, who was one of the stars of the Hammerstein régime in the same house as *Nedda*. Mr. Martin "came back" in every sense of the word.

From the first notes of the "Siciliana" in "Cavalleria" it was obvious that his voice is not only as good as it was formerly, but much better. Throughout the opera his work was of the best, the voice having grown in size and beauty, and the dramatic aspect of the part being as good as possible. The single flaw was that Mr. Martin's diction was not as clear as it might have been. Miss Raisa was a superb *Santuzza* and sang magnificently. Rimini made much of the thankless rôle of *Alfio*. Anna Correnti made *Mamma Lucia* a part of significance, which is, in itself, an achievement. Frances Paperte sang *Lola*.

Titta Ruffo as *Canio* in "Pagliacci" was much applauded after the Prologue and his other numbers. Miss Zeppilli made a winsome *Nedda*, though she sang less well than she has done here. Ludovico Oliviero sang his *Serenade* nicely and Désiré Defrère was satisfactory as *Silvio*. To Edward Johnson as *Canio*, however, went the honors of the performance. He sounded a note of youth quite new to the part, and his singing of "Ridi Pagliaccio" was second only to that of Caruso. His stage-business after this aria, too, was also novel, and very satisfactory. Pietro Cimini conducted both operas.

HEMPEL HEARD WITH HARVARD CHORISTERS

Flonzaleys, Symphony and Mr. Haynes Are Other Boston Concert-Givers

BOSTON, Feb. 19.—The Harvard Glee Club, with Frieda Hempel as assisting singer, gave its second of the Symphony Hall series Thursday evening. Characteristic vocal virtues were again in evidence: precision of attack, unanimity of release, beauty of warm tone quality, sensitive shadings. Dr. Davison has still further polished his Glee Club. Frieda Hempel's voice was clear and expressive, her diction perfect. For the first time in years the German songs were sung in German. It was a pleasure to hear Wagner's beautiful "Träume" again. A large audience paid enthusiastic tribute to the enjoyable singing of both chorus and soloist.

The Flonzaley Quartet gave its second concert of the season at Jordan Hall, this afternoon, postponed from the previous Thursday evening. The program comprised Mozart's Quartet in G, Griffes's "Two Indian Sketches" (MS.) and Beethoven's Quartet in C Sharp Minor. It would be almost presumptuous

to comment on the superlative playing of the Flonzaleys. Their perfect ensemble is proverbial.

At his concert Friday evening, Feb. 11, at Steinert Hall, Lawrence Haynes, tenor, presented a program of modern French, English and American music. Mr. Haynes' evident musicianship and sincerity would have served to better advantage had they been supplemented with commensurate technical excellence. Malcolm Lang accompanied excellently.

The calm serenity of Mozart was perhaps never so apropos as at the concert by the Boston Symphony Friday afternoon. Vaughan-Williams' "A London Symphony," stark, gloomy, morbid and grim, had preceded the Mozart Concerto in E Flat for Violin; Chabrier's flashy Overture to "Gwendoline" followed it. Jacques Thibaud was the soloist in the concerto. The classic serenity, dignity and poise of this violinist especially qualify him for the presentation of the classics. Mr. Thibaud's performance was a gem of placidity set between two emotionally restless musical works. The "London Symphony" (presented for the first time in Boston) is a remarkable work of sociological significance. The music is haunted with the tragedy of the slums, with the morbid subjective reactions to its influences, and with a brooding gloom of oppressive intensity. It was enthusiastically received. H. L.

NOACK QUARTET PRESENTS NOVELTY IN LOS ANGELES

New Work by San Francisco Composer, Elkus, Has First Hearing—Alice Gentle Gives Recital

LOS ANGELES, CAL., Feb. 19.—The Noack Quartet gave the third of its season's musicales at the Little Theater, Feb. 12. Sylvain Noack, Henry Svedrofsky, Emile Ferir and Walter Ferner, the members of the organization, played the Mozart Quartet No. 12, in G; as their opening number. Albert Elkus of San Francisco was present to hear the first performance of his *Serenade*, a work which is quite melodic and which at times reveals pleasing humor.

Mrs. Walter H. Rothwell, the soloist, assisted by Richard Buhlig at the piano, Mr. Noack, violin, and Mr. Ferner, cello, gave Beethoven songs.

Alice Gentle was heard in recital in the Ambassador Hotel Auditorium recently. Her program was made up of Russian, French, Irish, Negro and American songs and an aria from Verdi's "La Forza del Destino." Miss Gentle was in excellent voice and duplicated her former recital success here. Frank Moss, the accompanist, was also heard as a soloist, playing as solos the Bach Chromatic Fantasia and Fugue and a group of short pieces by Dohnanyi and Gardner.

Members of the Community Music School at the University of Southern California are to gather data as to the musical activities of Los Angeles. They will act under the Community Music Committee, of which F. W. Blanchard is chairman, and Alexander Stewart, one of the leading members. The data is to be used in planning the extension of musical activities. W. F. G.

Werrenrath Greeted by Large Audience in Chicago

CHICAGO, Feb. 14.—The recital which Reinald Werrenrath, the Metropolitan baritone, gave at Orchestra Hall yesterday afternoon, drew a capacity audience, a number of whom had to be seated upon the stage. The program included old airs by Handel, Old English songs, four songs by Brahms, Wolf and Sinding with the English text by the artist himself; four "Old Time Favorites" and five modern American songs. Mr. Werrenrath was in fine voice and merited the generous applause he received from his audience. Harry Spier supplied admirable accompaniments.

OPENS TACOMA SERIES

Anna Case Presents Fine Recital Program—Club Gives German Music

TACOMA, WASH., Feb. 22.—A brilliant audience greeted Anna Case when she sang at the Tacoma Theater, Thursday night, in one of the finest and most satisfying programs ever given in this city. Miss Case, who was ably accompanied by Claude Gotthelf, appeared under the auspices of the Stadium Summer Concerts Committee, managed by Bernice E. Newell. The recital was the first of a series.

It was like renewing old friendships when the Ladies' Musical Club at its fortnightly concert, Tuesday afternoon, presented an entire program by the German masters, Schubert, Mendelssohn and Brahms. Preceding the concert, an interesting innovation was a paper prepared by Mrs. Harry R. Maybin giving a sketch of the lives and works of the composers named. This was read by Mrs. Frederick W. Keator. Mrs. Neal McEachern, soprano, and Agnes Lyon, violinist, were each heard in groups by Schubert and Mendelssohn, and Brahms was represented by Emmaline Powell in an exquisite piano group and by Mrs. Frank Montelius, contralto, in a group of songs. Mrs. Montelius was also heard in duet with Mrs. McEachern. Pauline Indres and Rose Schwinn gave artistic support as accompanists. E. M. M.

Grant Hadley Soloist at Bohemian-American Concert in Chicago

CHICAGO, Feb. 20.—A recital of chamber music was given under the auspices of the Association of Bohemian-American Artists at Lawndale Masonic Temple on the afternoon of Feb. 19. Grant Hadley, baritone, was soloist. M. A. M.

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Dear MUSICAL AMERICA:

Suddenly, to our grief and consternation, we heard that the most brilliant litterateur and musical critic in the country, James Gibbons Huneker, had passed out. That was followed by the announcement that his co-worker on the New York World, the dearly beloved Sylvester Rawling had collapsed and died in a hospital.

Meanwhile, in spite of optimistic reports that had come to us from time to time, after he had been stricken, the news was suddenly flashed that Enrico Caruso, world renowned, was dying, had received the last rites of the Catholic Church, and that the doctors had practically given him up.

Finally came the cable report that Giacomo Puccini, composer of the most popular operas of our time, was dying in Italy.

There was such a combination of sorrows as almost to overwhelm one.

Nothing has become Enrico Caruso more in all his long, strenuous and finally successful career than his brave struggle for life. Stricken as he was some time ago, injured, later operated upon, for weeks on a sick bed, brought to the point where it was advisable that the last rites of the church be administered to him, sustained only by the constant giving of oxygen, bidden farewell by such of his most intimate friends and members of his family as were admitted to him, he exclaimed: "I am not going to die!"

To the astonishment of his attending physicians, he recovered his senses when the newly appointed Minister for Italy, Ricci, came to bring him the good wishes of his King, and positively entered into a discussion as to the particular performances twenty-four years ago, think of it, when Ricci had heard him singing in opera, and insisted that it was in "Pescatore di Perle" and then in "Wally."

"Yes," said the Ambassador, "and I was there to applaud you."

This visit did more to revive him than the doctors and the oxygen. Immediately after, he was able to recognize his friends and later greet his son "Mimi," as he affectionately called him, who had come on from Indiana, where he had been at a military school.

It was the good, honest peasant blood flowing in his veins, for Caruso came up from the lowest rung of the ladder, that sustained him, as well as his indomitable courage. Days practically with no food and even then only with a little liquid nourishment, operated upon several times, pounds of pus withdrawn from him, a piece of one of his ribs taken and yet he had the indomitable spirit, which defies death, and which enabled him to exclaim, "I shall not die."

This last illness was the climax of a series of troubles that had befallen the great artist. He was greatly disturbed when the reports came that all the jewels, valued at half a million, that he had given his wife, had been stolen from his summer home. Immediately after that, while he was singing in Havana, a bomb was exploded in a room behind the scenery. They say he had been threatened by the Black Hand unless he paid a large sum of money. As we know, sometime before that, he had been threatened by the Mafia in New York. Then last December, during the performance of "Samson and Delilah" at the Metropolitan, some of the scenery, in the destruction of the temple, fell on him and it wasn't many days after when he slipped and fell, as a result of his injuries, on the steps of the theater in "Pagliacci." That

he was suffering from a combination of troubles was shown when he was singing in "L'Elisir d'Amore," at the Brooklyn Academy of Music, and burst a blood vessel. In spite of his earnest efforts to continue the performance, he was finally forced to have the curtain rung down.

His Christmas Day was a sad one, for it was then that he was stricken with pleurisy, which has since been diagnosed as complicated by tuberculosis.

His interview with the newly appointed Italian Ambassador reminds me that just before the time that they spoke of, Caruso sang in Italy for 2,000 francs a month and made one of his greatest successes in "Bohème," with Mme. Giachetti, to whom he was greatly attached and who became the mother of his two boys, of whom he is very proud. Mme. Giachetti is understood to be still living and performing in South America.

In those days, Caruso was described as somewhat ungainly in his presence, his short neck giving the appearance of a stoop, but even then the glory of his voice was recognized and the great future which has materialized was prophesied for him.

With all the money that he has earned in recent years through his operatic work and the records he made for the phonograph, he remained a real democrat. He was just as free and easy in the company of the poorest of his compatriots as he was with the aristocrats and members of the "400."

A fine trait in his character was that he never forgot any of his old friends and especially those who had helped him on in his career, for he had started as a poor boy running about the molo in Naples.

The last great rôle that he created was that of Eleazar in Halevy's "La Juive." How he sang with the impossible nose that he wore in his make-up as a Jewish patriarch was a miracle to me. It seemed to me as though he rose to a height of beautiful singing and noble impersonation that night, a height he had never reached before, even in his most popular and successful rôles. There was a dignity, a nobility in his impersonation which were all-compelling.

What a handsome, bright, charming fellow James Gibbons Huneker, recently of the New York World, was when he first came to New York, and I encountered him on Fifth Avenue, when he wrote the first articles that drew attention to his genius, for one of the musical papers.

We knew him as "Jim," "Sunny Jim," a man who always had a good word for everyone of the fraternity and helped to make life easier for many of them by recognizing their talent.

As a literary man, as an essayist, he won international renown. He had traveled much and had intimate knowledge of the literature and language of four nations. His memory was extraordinary. He had an intense sense of humor, witness his quip when he said that the lovely Carreño had played the second concerto of her third husband. I can see the inscrutable Mona Lisa smile with which he would have read his obituary notices.

While his family destined him for the priesthood—they were Catholic—he had determined to be a musician, and so studied with the masters, one of whom was Joseffy. I have been among those who have sat by the hour listening as he improvised on a theme, for he had risen to considerable eminence as a pianist. Some of his books, notably his books on Liszt and Chopin, will live.

In his viewpoint of life he was frankly pagan. In his attitude to art, to music, to drama, to literature, in all of which he was proficient, he was equally frankly an aristocrat. He believed the arts and sciences were for the cultured few and not for the mass of humanity, whom he regarded as cabbages. He did not write for them. Everything he took up, whether it was a new play, a new opera, a musical masterpiece, a new book, or an old one for that matter, he regarded simply as an opportunity for the outlet of his philosophies and also for the letting loose of that fund of reminiscence, of knowledge, which he had accumulated through the years.

It was for this reason that much of his writing as a critic for the daily press was way over the heads of the readers. In fact, he was often so brilliant that he dazzled, making it almost impossible to assimilate what he had written.

While he was the very soul of good nature and kindness, he was ever ready to sacrifice even the reputation of a personal friend in order to indite a happy paragraph, turn a phrase or propound

a paradox. But if he did pierce the reputation of an artist with his rapier, he did it so deftly and with such consummate grace and good will that the punctured person was almost grateful for having been disposed of without the muss that generally accompanies such operations. Jim never used a meat-axe or a bludgeon to hit anybody, or even to dispose of those whom he did not like, for he considered it belonged to the artistic character of his ministrations that everything should be done as neatly as good taste requires and with the proper sanitary precautions. He delighted in the use of *outré* expressions and did not disdain the use of words which, when you hunted them up in the dictionary, you found were obsolete, or if not obsolete were the coinage of his iridescent brain, as when he dubbed his *confrères* on the daily press "date-hounds" because in their reviews, they gave so many "dates" of previous musical happenings.

With all his peculiarities and eccentricities, he was sincerely beloved and that is why men wept at his funeral. His life added luster to American art and letters.

His coadjutor on the World was Sylvester Rawling, an entirely different character, a good-natured, easy-going, well-disposed, kindly, simple-minded man, who did his duty for years, years, and years and hadn't an enemy in the world, though not many realized how really big he was and how little he endeavored to exploit himself at the expense of others, or to magnify his standing.

Again and again when I had not attended a performance I have read all the reviews in the morning and evening papers, but to get the impression of the average person of the performance, I invariably had to go to Rawling. He was not profound but he was sincere. He was not very analytical or very critical, but he was fair, just, clean and honest.

In many respects he was the very antithesis of Huneker. He believed in democratizing music. He believed in its great human mission. That is where he and I came together, whole-souledly and wholeheartedly. He was just as much a democrat in his attitude to the arts and sciences as Huneker was an aristocrat.

Bewailing his loss with Halperson of the *Staats Zeitung*, who was so deeply affected when Rawling's death was announced, that he had to receive medical aid at the Metropolitan Opera House, Halperson related an instance which is typical of Rawling's character.

It referred to the time of the Caruso Jubilee, when tickets for the performance were running as high as one hundred dollars and more, and Rawling, who was a bachelor, said, "This extra ticket of mine will yield particular pleasure to a dear, gray-haired, old lady, whom I am going to invite to accompany me."

Another man in the same position would have probably thought of taking some young and pretty girl or some handsome, cultured woman to such an occasion. Rawling had evidently thought out someone, whom perhaps the world would pass by, and so had picked out for the occasion an old gray-haired lady.

A cablegram tells us that Puccini is dying, which I trust will prove unfounded, though there had been reports of late that he was in a bad condition.

While there are many who are so saturated with the music of the great German composers that they cannot even hear with anything like satisfaction, not to say pleasure, the works of the French and Italians, millions of music lovers have enjoyed Puccini's tuneful and appealing measures. Some of his works will live and be enjoyed by those who come after us. The latest cablegram contradicts the report of the composer's illness.

Speculation is already rife as to what the situation will be at the Metropolitan should Caruso sing there no more, for at the time I write he is still maintaining his struggle.

As Caruso was unquestionably a great box office attraction, it is likely to have a serious effect upon the receipts for the balance of the season, though I am told that one of the new tenors, Gigli, has grown so much in favor that people now come to the box office and ask when he is going to sing again, which has not happened in years at the Metropolitan with any other tenor outside Caruso. Of course, the other great attraction is still Geraldine Farrar.

Apocryphal of Farrar, it may be well to let you in on the true reason why Toscanini left the Metropolitan and absolutely refused all offers to return, even though some were more than tempting.

As Seen by Viafora



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It goes back to the time when Toscanini and Farrar at the Metropolitan became the most devoted of friends, much to the disgust of Antonio Scotti.

Suddenly the friendship, for some cause or other, between La Geraldine and dear Arturo was broken up, on an occasion when the said La Geraldine is stated to have smashed some crockery during the course of the argument and created a scene, from which Arturo never recovered. In fact, as a result of the embroglio, Toscanini demanded, so it is said, that Gatti should never engage La Farrar again.

Gatti attempted, it seems, to argue the point with Toscanini, who was adamant, and insisted that Farrar had to go, on which Gatti reminded him that while so great a conductor as Arturo Toscanini was of inestimable value to the Metropolitan, at the same time, he was not a box office drawing power, while Farrar was, and that inasmuch as the impresario had to meet certain financial as well as artistic requirements, he could not very well dispose of one of his great sources of revenue.

And thus it was that when later in Venice, Italy, Giulio Gatti-Casazza and Arturo Toscanini looked at one another across the plaza in front of the Doge's Palace, and Frances Alda, Gatti's spouse, with commendable courage, attempted to get the two together, Arturo again demanded the elimination of La Geraldine; failing which, he turned on his heel and walked away.

And that is why no money, no offer of untold wealth, was able to bring back Arturo Toscanini to the Metropolitan.

There came near being an awful mix-up the other night at the Manhattan. Marinuzzi, you know, who is unquestionably a genius, holds the position as first conductor of the Chicago Opera Company, according to his contract signed by the late Cleofonte Campanini.

Then came the trouble, at the bottom of which was a certain Polish would-be operatic star, Mme. Walska, who married the rich bachelor Cochran, and is now with him in Paris, which trouble resulted in Marinuzzi's resigning as artistic director of the Chicago company, but continuing on the job of chief conductor.

One of the results of the situation was the appointment, as you know, of Mary Garden as "boss," which in turn resulted in her cabling to our dear friend Polacco, then in Paris, to come over.

So in due time, Giorgio Polacco again set foot on the hospitable shores of this country, which was only too glad to welcome him, for he to-day holds a unique position, second to none, except perhaps the great Arturo Toscanini, of whom he is a great admirer, by the bye.

Arriving here, Polacco soon had his contract signed with "our Mary," and thus it was natural that it should be announced that on Saturday night a week ago, he was to conduct a performance of

[Continued on page 8]

MEPHISTO'S MUSINGS

(Continued from page 7)

"Carmen." But this interfered with the ideas on the subject of the impressionable, temperamental Marinuzzi, who, they tell me, went to "our Mary," and bearding the lioness in her den, told her that under his contract he was chief conductor and he would conduct "Carmen" that night, to which the lioness replied, "You won't! Polacco will," to which, in turn, Marinuzzi retorted, that in that case there would be two conductors on the job, one of whom might never leave the opera house.

It all resulted in Polacco being advertised, but in Marinuzzi conducting. How some of the critics got away with it you can realize best if you read their reviews. They seemed a little undecided as to who was in the conductor's seat.

Muratore, the peerless French tenor, is happy, for his *sposa*, Lina Cavalieri, is back, wearing handsomer jewels than ever. They tell me that she has a pair of earrings, with emeralds set in diamonds, that are worth a king's ransom, although kings are rather cheap at present market rates.

But the main thing about La Cavalieri, who was a pretty sick woman, you know, when she left us some time ago, is that by general agreement she looks younger and prettier than ever, a fact which will no doubt be duly appreciated by the talented and increasingly popular Lucien Muratore.

If Marinuzzi's opera "Jacquerie" caused our dear friend Krehbiel to explode with virtuous indignation on the ground of its alleged immorality, which took up nearly an entire column in the *Tribune*, what is going to happen when they produce Leoncavallo's "Edipo Re," the plot of which is concerned with the ill-fated *Edipo*, son of the king of Thebes, who was destined from birth, by prophecy, to be the slayer of his father and to enter thereafter into an unholy alliance with his own mother. Of course, the story may have a certain right, seeing that it is founded on one of the classics of the Greek literature, which even the most conservative schools in dear old England used to use as an opportunity to stuff the juvenile mind with a knowledge of the Greek language in the original classic form.

Referring to the matter, Titta Ruffo, who has the title rôle, has delivered himself of the following:

"It seems an unlovely theme, but it must be remembered that the tragedy is one of the classics of Greek literature."

I presume that they are going to produce this opera for the reason, I hear, that Leoncavallo composed it for Ruffo. In it there are two great arias, one at the beginning of the opera and the other at the close.

Leoncavallo, you know, never lived to see his masterpiece produced. Well, if he missed that satisfaction, he also missed the satisfaction of reading what Krehbiel is likely to write about it.

No doubt you recall the case of a young and beautiful girl with an unusual voice, in whom some wealthy people were interested, who later secured the interest of Caruso and of one of our great Italian music teachers, and who thus was finally pushed into a position where she made a début and scored an emphatic success, which unfortunately turned her head. This, together with a bad temper and an evil tongue, caused her to lose her job and to finally become a member of the chorus in one of the musical comedies, where her salary was sufficient to enable her to sport an automobile and fixings, and now she has made herself so well beloved by confiding her opinion of the members of the company to one another that she has even lost her job in the chorus, which, as she is still young and pretty, will probably make no difference in her ability to wear nice clothes, have the allotted number of pearls and get three square meals a day.

After all, it is a tragedy rather than a comedy. Anyway, it reverses the usual order, which is for a talented and pretty girl to evolve from the chorus to the position of prima donna. In this instance, it is the case of a pretty girl starting as a prima donna and evolving backward into the chorus, and she didn't even stay there.

Wherever Pavlowa goes, she is being received with the same enthusiasm that

characterized her last season here in New York. Chicago was particularly enthusiastic about her.

This is interesting, as it shows that the vogue of the Russian ballet, which a good many thought would scarcely last for a season, still continues. Next season, it is rumored, this gifted artist will be under the management of Mr. Hurok, who is looming large as a successful manager of stellar attractions.

Hurok, you may recall, brought out Piatro, the young Russian violinist, who seems to have captured the public and particularly the press, which is very enthusiastic about him. Mr. Hurok's rise as a manager in the last few years has been almost phenomenal, though it is wholly legitimate and should be welcomed, as he has introduced into the managerial field new ideas, new methods as

well as new life and Heaven knows, it was a field that needed them.

One of our daily papers rests from its arduous labors in reporting all the crime that happens, to inform us, editorially, that a new custom has invaded banquets and meetings, and that instead of being entertained by professional singers, the new custom compels everybody to sing under the direction of a professional song leader.

That is all right, but have you any idea what some of those "dear boys" sing at their convivial meetings, says your

Mephisto

Merle Alcock Again to Be Co-Star With Anglin in Euripides Drama

(Portrait on Front Page)

MERLE ALCOCK, who is to be co-star with Margaret Anglin in the forthcoming performance of the "Iphigenia in Aulis" of Euripides at the New York Festival of Music, has the unique distinction of being the only singer in the country who has ever appeared in this Greek drama. The incidental music in the play was written especially for her by Walter Damrosch when the production was staged in the Greek Theater at Berkeley, Cal., in 1915, the year of the Exposition, and as a matter of fact, Miss Alcock's singing career was launched into one of national prominence through her performances at that time. She was selected by Miss Anglin to interpret the special music not only in "Ephigenia in Aulis" but also in "Electra" and "Medea" all of which were given by Miss Anglin's company in Berkeley. Needless to say the young contralto cherishes something more than appreciation for the unusual opportunity that brought her into such recognition.

"It was a chance that few young singers ever get," she says, "and of course it was a thrilling and impressive experience for me. I went to California at

Miss Anglin's request and remained there six weeks, the first three of which were spent in rehearsals. Miss Anglin was as helpful and kind as anyone could be; I shall never forget the opening performance of 'Iphigenia in Aulis' when she insisted upon having me share the recalls with her. It was really my first appearance before such an enormous audience and the enthusiasm and the general excitement of the occasion seemed quite like a dream. We gave three performances of that work and one each of 'Medea' and 'Electra.' One of the members in the cast, a huge Englishman, came to compliment me after the first night but unfortunately I did not fully appreciate it at the moment for he merely said, 'Your voice reminds me strangely of my sister's; I enjoyed the music tremendously.' Later I discovered that he was a brother of Clara Butt."

Perhaps too familiar to need re-telling, is Mme. Alcock's eminent status in the American concert world. A young artist, her advance to the vanguard has been effected in a comparatively brief period—some five years. Today her standing is secure as one of America's foremost concert contraltos.

numbers by Bruch, Sarasate, Cui, Zimbalist and one of his own compositions. Miss Neuwirth, who is only sixteen years old, gave much pleasure by her singing of an aria from "Bohème," "Eili, Eili," and songs by Leroux and Alvarez. A feature of unusual interest was her singing of "Shomer Israel," composed by Cantor Rosenblatt for Miss Neuwirth to sing upon this occasion.

In memory of Gervase Elwes, the English tenor, who was killed in a recent accident in Boston, a concert was given on the afternoon of Feb. 24, at the home of Mrs. Vincent Astor. Percy Grainger was one of the artists contributing to the program.

THIRD SAMAROFF RECITAL

Beethoven Sonata Series Attracts Teachers and Students to Aeolian Hall

Votaries of the piano, among them many teachers, as well as students, carried albums and scores with them to the third of the series of eight recitals which Olga Samaroff is devoting to the thirty-two piano sonatas of Beethoven. Aeolian Hall was well filled by an audience which applauded discreetly and cordially, as it journeyed with the pianist up an easy gradient to eminences of Beethoven's middle period. The sonatas played were opus 22, in B Flat; 27, No. 1, in E Flat; 14, No. 1, in E, and 27, No. 2 "Moonlight."

As the best known and most popular work so far given in the series, the "Moonlight" was followed with the keenest attention. It was well played, though perhaps without as much individual distinction as the B Flat, which opened the program. In all four sonatas, there were clarity, surety and firmness of line and a range of dynamics ample to prevent tonal monotony.

There were no pauses between the movements, and the interpreter adhered to her commendable purpose to refrain from encore numbers. No verbal explanation accompanied the third program. At the beginning of the series, Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra and the husband of the pianist, discussed the terrain to be traversed in the recitals.

4000 Hear Popular Concert at Madison Square Garden

Despite New York's worst blizzard of the year, more than 4000 persons heard Julius Hopp's popular concert in Madison Square Garden last Sunday night, when Cantor Rosenblatt, tenor; Rosalinda Neuwirth, soprano, and J. Piatro Borissoff, violinist, provided the program. Cantor Rosenblatt evoked much enthusiasm by his singing of Tchaikovsky's "Winter Evening," Strauss's "Allerseelen," and an aria from "La Juive," songs by Mana-Zucca, Val Verde and Jewish folk-songs. Mr. Borissoff played

Ruffo Sings in Biltmore Series

Subscribers to the Biltmore Musicales were regaled Friday morning, Feb. 18, by a program which included vocal numbers by Titta Ruffo, baritone of the Chicago Opera Association; Leta May, coloratura soprano, and Raoul Vidas, violinist.

The powerful voice and magnetic personality of Mr. Ruffo gave exceptional brilliance to the pattering "Largo al Factotum" from Rossini's "Barber of Seville." The baritone also sang the Serenata from Mozart's "Don Giovanni" and several Italian songs. Miss May's fresh and flexible voice met the florid requirements of "Una Voce Poco Fa" without difficulty, and she also gave several songs in English. Mr. Vidas played two groups with much finish and elegance of style. All three artists were recalled for additional numbers. Accompanists were Charles Gilbert Spross for Miss May and Mr. Ruffo, and Sol Alberti for Mr. Vidas.

Namara to Sing in London and Paris

Plans have been completed for Marguerite Namara to appear at an early date in London and Paris. Mme. Namara will sail on the Adriatic on April 20, going directly to London. From there she will go to Paris, where she will appear in opera and concert.

TILLA GEMUNDER

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SUNDAY AFTERNOON

March 6th

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By

CHARLES KITCHELL

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In the issue of March 26th Mr. Kitchell will present advice on "Interpretation"



Photo by Floyd

MARIE WOODMAN TUFTS, Contralto

Chicago Recital, Thursday Eve., March 3, 1921, Kimball Hall

Edgar Nelson at the piano.

A Labor Ideal: State Conservatory of New South Wales

Important Australian Institution Result of Labor Government's Policy—Engagement of Henri Verbrugghen as Director—Highest Paid Official in New South Wales—State Symphony Gathers Financial Surplus—Influences Popular Taste and Attracts Public to Performances of Great Classics—Other Musical Activities in the Island Continent

By NELSON ILLINGWORTH



The Conservatory of the State of New South Wales, Australia, and Its Magnificent Surroundings. This Splendid Institution, Standing in a Corner of the Botanic Gardens, Close to the Shore of Sydney Harbor, Was Established by a Labor Government. The Picture Shows a Section of the Wonderful Harbor, Famed for the Beauty of Its Hundred Bays and Winding Inlets and as One of the World's Greatest Ports

[The following article by Mr. Illingworth, the Australian singer, who has created a remarkable impression with his recitals of lieder in English version, was suggested by a question addressed to MUSICAL AMERICA. Mr. Illingworth tells of the work accomplished by the New South Wales Conservatory, under the direction of Mr. Verbrugghen. The different States of the Commonwealth have taken much interest in music and have aided its development. In Victoria and South Australia the conservatories are important departments of the State Universities, and are doing an inestimable amount of good.—EDITOR.]

IT is with pleasure that I come to the assistance of one of MUSICAL AMERICA'S "Question Box" inquirers concerning the state of music in Australia. I may do so with authority, as until recently I was professor of singing and deputy conductor at the National Conservatory in Sydney, N. S. W., and vocal adviser and examiner to the Australian Music Examination Board, which was inaugurated by the different State Universities of Australia acting in conjunction, and which is doing remarkable work in its aim of standardizing musical effort throughout the Commonwealth.

Sydney, the capital of the mother state, New South Wales, is the proud possessor of a Government Conservatory of Music. It stands as the realization of one of the many ideals of the Labor Government of about seven years ago—a Government that had William Holman as Premier and Mr. Carmichael as Minister of Education—two remarkably cultured men and leaders with ideals that happily included the State recognition and fostering of art. When the State Conservatory was established, Henri Verbrugghen, the eminent conductor, chamber music enthusiast and in every way a true musician, was imported as its first director, because of his record and the success of his Beethoven festivals in London in 1912 and 1914. The choice was decidedly a happy one, as the progress made under him has proved,

for starting with a roll of 300 students this Conservatory now has 1200.

Gathering the younger professional musicians around him, Mr. Verbrugghen consolidated their efforts and welded them into a strong supporting force. Frank Hutchens, Henry Pen, Lawrence Smith, Myrtle Meggy, Iris de Rego, Walter Thorman, and others, all good pianists and young, were soon appearing both in recitals and with the State Symphony, as were Jenny Cullen (of the Verbrugghen Quartet), Cyril Monk (who leads his own quartet), William Coad, Florent Hoogstool and other excellent violinists. Roland Foster, Albert and Mme. Goossens, Mme. Slapoffski and myself with assistants, attended to the vocal instruction. David Nicholls, viola of the Verbrugghen Quartet, looked after the viola section; James Messeas and Gladstone Bell, the cello; Joseph Bradley (conductor of the

Philharmonic Society, a body of 600 voices) and A. G. Steel, theory; Alfred Hill, the noted Australian composer and conductor of the Amateur Orchestra and Apollo Club, harmony and composition, and W. Arundel Orchard, also a well-known composer and conductor of the Madrigal Society, history of music. All the orchestral sections were represented and, what was most gratifying, attracted more and more attention. Annual scholarships of three years' tenure were offered by the Government, five for each principal department or fifteen for each branch. Again all orchestral instruments received consideration.

People Call for Classics

Junior, intermediate and senior chamber music classes were immediately instituted, and concerts were given at regular intervals. It was one of the greatest joys to hear the young students play their Mozart or Haydn in the wholehearted way they did. Junior (strings), intermediate (strings and some wind) and senior (full) orchestras were formed and did excellent work and these combinations later fed the State Orchestra. A choir limited to 100 voices was selected to perform the works of Bach, Beethoven and other masters and later achieved the astonishing record of singing the great "Missa Solemnis" of Beethoven sixteen times in the two seasons. The Ninth Symphony was given by the Conservatory forces seven times in the same period, and other works also had to be repeated. The chorus did everything from memory, and, what is most gratifying musically, nearly all the solos and quartets in these serious works were sung by students of the vocal department. This demonstrates how musically serious the whole institution is, for vocal departments are proverbially known for their musical weakness.

In the meantime the orchestra made some great strides under Mr. Verbrugghen's inspiring and insistent yet genial leadership, and its basis proving financially sound, the Government—hark to it—the Government took it over, and Sydney is the exultant possessor of a State Symphony. Everybody, to a man, said: "Hats off, gentlemen!" to Henri Verbrugghen. The orchestra then raced ahead to make musical history, which it did, for it actually closed the first year, under the new arrangement, with a financial surplus, after giving three and four concerts of admirable programs in the city and suburbs each week at prices

graded down to the equivalent of twenty-five cents. It went to the other states and New Zealand, accompanied by the choir, and always returned with a surplus above its guarantee. In addition to practically the whole of the Beethoven repertoire, much Bach and a large number of other classics, considerable modern music, including locally composed symphonies, suites and smaller pieces, were given in the two seasons. But the most remarkable thing is that public taste made sixteen performances of the Beethoven Mass possible. The Fifth Symphony was actually chosen by plebiscite for the final program of the season. So when somebody spoke of the Australian public not being what you would term musical, I felt that I too must ask what the word "musical" means. But ignorance is bliss, and I have lost my early ardor in disturbing people's illusions, except where singing the master songs in a foreign tongue is concerned.

Director Is Highest Paid Official

Mr. Verbrugghen's string quartet, a combination of nineteen years' standing, gave twenty-four chamber music recitals in Sydney alone. And again the public rose to the occasion and in the plebiscite for the last concert selected the big A Minor Quartet. Do you wonder that Mr. Verbrugghen and all concerned in the movement were proud not only of their effort but the public's response. Will it cause astonishment when I say that at the beginning of last year, when, as a result of Mr. Verbrugghen's wonderful work, big offers came to him from elsewhere, the Government raised his salary and the people guaranteed him \$10,000 to supplement his salary if he would stay? Does one wonder now why he is the best and highest paid official of the State? Can there be any doubt, after such records, that music is one of the most important influences for culture in civilization and should be recognized and fostered by the State as such? It is a natural sequence of events that the sister States, South Australia, Victoria and Queensland, are seeking to emulate New South Wales in the organization of similar symphonies. As you are proud of your Theodore Thomas, of the Damosches for what they have done for music in America, so we are proud and happy to sing the praises of those who have had the courage of their high musical ideals and the capacity to realize them: Henri Verbrugghen and the Government that backed him.

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MUSICAL AMERICA'S WEEKLY

Archaic Fervor Animates Patriot Work by Dupin Heard in Brussels

BRUSSELS, Jan. 20.—Paul Dupin, a French composer, has written an orchestral chant of admiration, dedicated to the glory of Belgium, which has just been presented for the first time at the "Concerts Populaires" in this city. "Though part of the audience did not penetrate to the very heart of the work, and the constant and profound emotion which impregnates its least page did not wake a response from them, musicians and music-lovers of enlightenment declared the composition to be music inspired and original, noble and emotionally potent." One of the most famous musicians and musicologists of Belgium, discussing it said: "So-and-so assures me that Dupin does not know how to write. I can see that, but what difference does it make. I found his work very interesting. . . . at times I was even overcome with emotion. . . ."

This "Hymne des Allies," subtitled "a popular symphony to Belgium's glory," in four movements, was not given in full, since it is intended for scenic representation, with stage decorations, narrators and allegorical soloists, choristers and mimes. What Brussels heard were various fragments which have roused the hope that it may not be long before the work is given in its entirety. Henry Lesbroussart, describing this first Brussels partial performance, says: "An orchestral Prelude creates the atmosphere of the piece. Expressive phrases, moving with great liberty of rhythm and tonality, make occasional use of the themes of 'La Brabançonne.' . . . An introductory chorus for mixed voices climaxes in a sonorous salutation, in

which ring the timbres of brass and bells.

"The chorus in question, together with the 'Marche-Cortège,' in three-quarter time (from the second movement), is one of the most direct and most popular pages in the whole score. Emotional sincerity, frankness, individuality of the musical phrase distinguish these numbers. This frank directness is also characteristic of the Kermesse chorus (third movement), sung by the crowd, in which the *bourrée* is set going by women's voices, and then taken up by the male chorus. It carries away the listener to the rhythm of wooden shoon. The composer has revealed his personality most clearly and completely, however, in the village processions, especially in a four-voice canon, 'Les Beguines,' a page extraordinarily beautiful in the novelty of its inspiration, the curve of its melodic lines.

"The means used are simple. Two solo voices sing their grief, their renunciation; the choruses, humming, sustain their alternating melodic phrases, repeating them in canon, without accompaniment. It is a moving evocation of an archaic picture of pious remembrance and introspective adoration. Dupin's music was sung by a chorus of 250 voices, with four solo singers, and F. Ruhlmann, who conducted the orchestra, is credited with a large share of the merit of preparing and presenting the work with deserved fervor and conviction. Fervor is an archaic quality in these days, and when in his music a contemporary like Paul Dupin shows himself capable of revealing a fervor so absolute, adoring and mystic beyond the limits of revealed religion, our realistic and sceptical souls cannot but recognize it with a belated echo of appreciation."

Italy Hears "Tempest" for First Time in Rome

ROME, Jan. 19.—Shakespeare's "The Tempest" was given its first Italian performance in the "Teatro dei piccoli" in Rome this evening, with original scenery by Bruno Angoletta, and intermezzos and incidental music by Aldo Cantarini. The "Teatro dei Piccoli" is the marionette theater, and the performance was witnessed by an audience in which the artistic, political and social circles of the city were largely represented. Distinguished artists "lent their voices" to the mannikins, Vera Yergani to *Miranda*, Cesare Dondini to *Prospero*, Ciro Galvani to *Gonzalo*, and Tuillio Carminati to *Fernando*. A fine actress of "the mute stage," Soava Gallone, spoke the part of *Ariel*. The performance was a decided success.

New Busoni Compositions Heard in Berlin Concert

BERLIN, Jan. 19.—Busoni recently conducted a performance of his "Turandot" Suite at the Berlin Philharmonic Concert, anent to which Dr. Leopold Schmidt says: "He originally wrote some incidental music to Gozzi's play, then turned it into an orchestral suite, and then into a two-act opera. As the suite was formerly known to us it had quite a different form. Now there has been added to the composition a bass aria transcribed as an orchestral number, and an oriental dance with women's chorus (sung by the choir of the Kaiser Wilhelm Gedächtniskirche). All very delicate and spiritual, its bizarrerie justified by the exotic nature of its subject. There is an elemental musical effect in the final movement which, with its charming (original?) theme and brilliant instrumentation, recalls what was formerly known as *alla turca* music. With 'Harlequin's Round' (after the dramatic caprice presented in Zurich, in 1917) we enter into Busoni's most recent creative period, to which 'Sara-bande' and 'Cortège,' two studies for a

projected "Faust" music, also belong. The "Harlequin's Round" is a musical character study resembling Strauss's "Till Eulenspiegel." A pretty, lively "Divertimento" for flute and orchestra, heard recently, is far superior to the Concerto for clarinet which was also played not long ago. Grounded altogether in the musical art of the moment is the newly composed, impressionistic (Busoni heard some music sounding out into the street from a coffee-house) "Dance Waltz." It makes a low bow to Johann Strauss, and is full of rhythmic verve, color and instrumental humor."

Italy has reduced her tax on theatrical representations and concerts from twenty per cent to ten per cent.

M. Millerand, President of the French Republic, is an assiduous attendant at the concerts of the "Conservatoire." Plato to the contrary, it is well that the president of a republic love harmony.

Munich Skaters Cheer Political Ice-Ballet

MUNICH, Jan. 18.—Music and the dance were politically colored in the recent festival of the Munich Skaters Association, given for the benefit of the Upper Silesian Boundary Fund. An introductory concert was followed by a rhythmically executed polonaise, skated by sixteen pairs; but the climax of the festivities was reached in the presentation of the pantomimic ballet "Silesia," in which "the boastful wooing on the part of the Poles for the favor of Silesia (Mme. Zehntner) was depicted, as well as the ultimate victory of the Upper Silesian people, and the driving forth of the Polish invaders from the province." The ice-ballet scored a great success, and is to be repeated on a larger scale on the 'Aerna Skating Course.' One cannot help but reflect that the climatic conditions of Poland are better adapted than those of Bavaria for political ballets on the ice, and that the means are at hand, or rather at foot, for its inhabitants to take an easy revenge in kind.



Alexander Sakharoff, at Whose "Ecole du Danse" in Geneva Are Taught the Dances of the Age of Louis XIV, to Music by Composers of the Period

H. N. Brailsford Gives Picturesque Glimpses of Russian Music Life

LONDON, Jan. 15.—H. N. Brailsford, in the conclusion of his "Education and Art in Russia" in the January *The Nation*, offers some musical data anent Russia which is not without interest. Of three big schools in and near Petrograd, one "had a rather ambitious theater, and occasionally the children performed plays of their own composition, usually dealing with some historical subject. Another had a thriving band, which played for me really very well, with a lad of fourteen as conductor!"

Speaking of the 140 kindergartens which (in addition to the ordinary schools) have been opened in the province of Vladimir, where one only existed before the Revolution, Mr. Brailsford remarks: "Everything was scrupulously clean, and the children were genuine Russians in the zest with which they sang long dramatic ballads." In the same province, where before the Revolution, twenty temperance tea-shops with reading-rooms, fifty libraries opened by the Zemstvo, with two theaters and ten cinematographs exhausted the opportunities for popular education and diversion, there are now, aside from hundreds of libraries, village reading rooms, lecture courses and "culture circles," 119 theaters, thirty-nine cinematographs, and forty-two amateur choirs and bands. There are also eleven music schools, ten art schools and six museums, where there were one, three and one respectively. For the theater the Russian workmen have developed a passion, and it is by far the most popular medium for the transmission of ideas."

Soviet in Its Relation to Art and Culture

"It may be honestly claimed, I think," says Brailsford, "for the Soviet Administration, that it has a better record in its relations to art and culture, generally, than any other government in the civilized world. Artists, musicians, dancers, authors, actors, professors and scientists, do not suffer, save mentally, from the class-feud; and all of them who have any recognizable qualification receive rations and salaries. Literature, scholarship and science, none the less, have suffered terribly, for the paper

shortage is so acute that very few books can be published. The painters, who used to work for private patrons, are depressed and indolent for lack of the accustomed encouragement, since there is no one to buy.

"The theater and music, on the other hand, flourish exceedingly. Here native Russian genius is most at home, and the emancipated proletariat is insatiable in its demands. . . . In the towns there are in the summer daily open-air concerts, partly classical, partly popular, with open-air operas and plays. In Minsk I used to count three such entertainments going on simultaneously. Vladimir had a male choir, quite new, which sang the most elaborate music so well that it might have given concerts in London or Paris! The opera in Moscow and Petrograd retains its ancient glory, and there has been no decline in its standards, though three-fourths of the seats are allotted at cheap rates to the trade unions.

"You may in Moscow enjoy the unique experience of listening to chamber-music played by the greatest executants in Russia, on a quartet of Stradivarius instruments. The Revolution brought them out of their long silence in the glass cases of rich collectors, 'socialized' them, and gave them to the enjoyment of the world. . . . What struck me most was the universal popularity of music and the theater. Every club and trade union center has its own entertainments, sometimes musical sometimes theatrical. Walking up the Tverskaia in Moscow one warm Sunday evening, when windows and doors were open, I seemed to hear music everywhere. Now it was a brilliant performance of a Chopin Nocturne. A little further on I recognized a familiar theme from one of the later Beethoven quartets. Next, a choir was singing some unknown Russian chorus, and across the way I watched the crowd streaming into a play of Andreieff's, in a trade union club. Sitting one evening at an excellent concert in the former Nobles' Hall at Vladimir a working man turned to me and said, in his picturesque way, 'We used to live in the scullery and the drawing-room door was shut. We never knew what was behind it. The Revolution broke down the door, and now all this glory is ours.'"

SURVEY OF MUSIC IN EUROPE

FREDERICK H. MARTENS, Foreign Editor



Ernest Newman Discusses Goossens and Competition Music Festivals

LONDON, Jan. 23.—Ernest Newman, in the *London Times*, indulges in some interesting reflections suggested by a performance of Eugene Goossens's new "Lyric Poem" for violin and piano, played by the composer and M. André Mangeot at a recent Music Society Concert. After paying his compliments to Holbrooke's "Dylan" Overture, which "reminds you of some untidy curiosity shop, where the tiara of Mary, Queen of Scots, lies cheek by jowl with Mord Emly's bead necklace and a first-rate set of coster's pearlys," he goes on to say that "It is almost as difficult to write about Eugene Goossens as about Mr. Holbrooke. We can all see what has become of the bulk of Mr. Holbrooke's music: we cannot see, but we cannot help asking ourselves, what will become of that of Mr. Goossens? . . . Our difficulty with Mr. Goossens is to discover precisely how much genuine feeling there is at the back of some of his music. His cleverness is indisputable. He has an extraordinary range and ease of harmony. He never fumbles: whatever he puts down on paper talks perfect sense. But I am not always sure there is any vision back of this perfectly functioning musical faculty. Here and there, in the Lyric Poem, I felt that the music had come because the composer had been moved, taken out of himself, by something; in other parts I could only feel that the perfectly equipped and adjusted musical organism was functioning purely and simply as an organism, as some perfectly constructed machine might the moment you set it working, begin producing the most complicated yet symmetrical designs; but designs that had no relation to any of our experiences as men and women—designs that would be equally interesting, equally valid for us, if the spiritual and emotional parts of us had been scooped clean out of us, and nothing left in us but an artistic machine that got its full satisfaction in watching notes or lines dart this way or that. But the musical faculty is so rich in Mr. Goossens, and he hits every now and then upon a vein of such moving suggestiveness, that we cannot but believe that there is the promise of a fine composer in him" (In view of what Mr. Goossens has already published, quite a few will be inclined to take exception to Mr. Newman's use of the word "promise!") "At present the impression he often gives us is that his precocious genius for expression has developed in advance of his fund of experience to be expressed. We had the best of him on Tuesday, perhaps, in such smaller and more fantastic pieces as the 'March of the Wooden Soldier' and 'The Marionette Show.' Here the whole point resides in giving a certain puckish twist to the normal face of things; and a man with Mr. Goossens's command of his medium can do anything in that line with the merest flick of the finger."

War, Decay of Part-Song, Lack of Variety Hurt Competition Festival

In a serious consideration of the future of the Competition Festival, Mr. Newman declares the English musical festivals must grow spiritually as well as bodily and that, though it will not be easy for them to do, "they must adapt themselves to changing conditions in the world of music. . . . In the five or six years during which the festivals were suspended, many of the singers have evidently come under the very influences from which it was the aim of the festivals to rescue them. They have inevitably imitated their models; and the general model, in the provinces, is the oratorio singer or the singer of shop ballads. These two styles, the one absurdly solemn, the other offensively sentimental, have got so thoroughly into the blood of some of the competitors that they turn them upon all sorts of music indiscriminately and unquestioningly. They even ape the platform manners of the less intelligent of our professional singers—the self-conscious bowing and posturing, the inane smirk of an equally inane self-approval, and all the other

standardized imbecilities and vulgarities. . . . But all this the festivals will rapidly correct out of their own inner forces. The serious difficulties are those which can be only corrected from outside."

"We need a new race of part-song writers. . . . The choirs—as I know from many talks and many communications on the subject—are at one with the adjudicators as to the necessity of opening out a new vein in the part-song. Some twenty or thirty, at the



Beethoven (1800): After an Original Woodcut by D. Galanis From *Revue Musicale*

Paris Hears "Geometric" Overture and a Boildieu-Dalryrac Revival

PARIS, Jan. 24.—Antoine Banès has discovered a mathematical rather than musical predominance in the new "Overture pour un drame," by Marcel Labey, "a beloved foster-child of the Schola Cantorum," which Chevillard performed for the first time at the Concerts-Lamoureux. The work is dedicated to the memory of Commander Maillefer, who died "on the field of honor," yet the abstract character of its inspiration is such that it might characterize any drama of any time, and it never attains to what has been called "precise description." This is also the opinion of Antoine Banès, who says: "If, from time to time, the cannon did not thunder in this overture, there would be nothing to prevent the supposition that the drama which it introduces might not have developed under the walls of Troy, in the happy days of Paris and Helen. Modern in expression, thought and instrumentation, this symphonic piece is developed on three themes. Ceaselessly and in a thousand different ways, these themes intertwine, caress and abandon

VIENNA, Jan. 22.—Erich Korngold, in a letter to the *Wiener Allgemeine Zeitung*, has just affirmed that the librettist of his opera, "The Dead City," Paul Schott, is an actual living person—it had been questioned—and that he was at work on the book of a new opera for him.

From an Italian letter: "The orchestras in Italy are good, and mainly recruited from among workingmen, clerks and storekeepers. At night they become musicians, thus increasing the family exchequer. One American 'iron man' secures a human Italian counterpart in the way of an orchestra musician, per night."

Tiflis, the capital of Georgia, is said to have become an important musical center

most, are worth preserving, the majority the work of some three or four composers. The rest are dead. Part-songs were turned out like sausages (from five to fifteen years ago), and the composers vied with each other in creating difficulties which would test the choirs. But they forgot to make their part-songs interesting as music. . . . we want a new race of composers, who will give choral competitions the musical interest they had in the earliest days." To lend needed variety to festival programs, Mr. Newman advocates "work at the most characteristic Russian and French songs," to offset German and English songs German in spirit, and says the problems discussed by him must soon be faced.

De Reske at Seventy-one Sings Like Forty-five

PARIS, Jan. 15.—Harold Hurlbut, the American tenor, who has been studying in Paris with Jean de Reske, gives some interesting details regarding the famous singer and teacher. On his seventy-first birthday, M. de Reske sang excerpts from some of his famous rôles for Mr. Hurlbut, with a virility, power and beauty of voice seemingly unchanged by the passing of the years. His B Flat and B Natural were effortless, and he even took a ringing high C, "and though heavier than in the days of his operatic appearances, he could pass for a man of fifty-eight, and his voice would be beautiful in a man of forty-five."

A Piano Prodigy of Three

MADRID, Feb. 1.—A little Catalan boy, only three years of age, Uroff Corma, is the very latest attraction at the aristocratic musical teas and *tertulias* in the Spanish capital. The fledgling prodigy is carefully placed by his nurse on the piano stool, and at once begins to play, and play with extraordinary skill and facility, and without any trace of nervousness.

each other, only to once more embrace with frenzy. It is an interrupted system of super-impositions. It is no longer music, but geometry!"

"Four Etudes" by Milhaud Played for First Time

At a recent Concert Golschmann, the "Quatre Etudes" for piano and orchestra by Darius Milhaud, were played for the first time. Pierre de Lapommeraye is not over-enthusiastic concerning them. "This composer assiduously continues his polytonic and polyrhythmic experiments. . . . Listening to M. Darius Milhaud's music one has the feeling, an amusing one if the audition be not too long drawn out, that one is present at the faire in Neuilly, in the midst of trained pigs or bicycle-riders, where every mechanical organ plays another tune, their cacophony accompanied by the blare of trombones behind the scenes, or the roaring of the beasts of the managerie next door. M. Darius Milhaud should not be surprised at this comparison, because his main object is to lead a procession which will rouse the public

A Spanish Comment on the American Jazz-Band

BARCELONA, Jan. 4.—José M. de Ibanez, writing in *La Vanguardia*, speaks with deserved unkindness of the Jazz Band. "The orchestra of the Janz Ban (this is what the writer calls it!), if one may dignify with the name a group of individuals whose mission is to stun one's ears with every sort of artifice in the way of antipathetic and strident sound, such as rattles, whistles, rasps, etc. . . . and joining to these motley tones their own shrieks and cries in order to excite those who venture to dance to such scandalous music—is an American importation. The 'Janz-

Spare French Song, Paris Critic Begg Miss Duncan

PARIS, Jan. 27.—Antoine Banès, in his consideration of recent performances of Isadora Duncan at the Théâtre des Champs-Élysées, criticizes the famous dancer severely with regard to her interpretations. "Expressed by mere feature-play and automatic gesture, 'Isolda's Love-Death' becomes well nigh incomprehensible. As to the 'Ride of the Valkyries'—reduced to one sole rider—it is lamentable! At a pinch these lofty fantasies might still merit indulgence. It would be even fair to pardon Miss Duncan, to whom the art of the dance owes genuine gratitude for the interesting novelties she formerly gave to it. But beyond excuse is her mimed and half-danced interpretation of the 'Marseillaise.' This extraordinary cutting into five or six slices of Roget de l'Isle's hymn is ridiculous. . . . it is unfitting. It is accompanied by an abominable instrumentation. In offering this caricature to the public Miss Duncan has made a mistake. . . . Let her at least respect the music of our compatriots, and above all, our national song!"

Edmondo Corradi has written an operetta libretto whose subject is the life of Rossini.

Arthur Lourié, the Bolshevik commissioner-composer is known to have written piano pieces, "Six Songs after Sappho," and some male choruses.

"The Fall of Rome," a large choral work by Karl Goepfert, a pupil of Liszt, for male chorus, solo voices and orchestra, was recently presented in Karlsbad with great success.

and make a great deal of noise, first in the orchestra, but above all as regards his own name." (We cannot agree with the Parisian critic in this estimate, for we believe that Milhaud is absolutely sincere in his art and its expression.)

Boildieu and Dalryrac Scores Please at Trianon-Lyrique

At the Trianon-Lyrique, Boildieu's "Ma tante Aurore," an amusing comic opera in two acts, and Dalryrac's one act "Une heure de mariage," were warmly applauded, in the persons of Mmes. Vauthrin, Alny, Lagard, Raully, and MM. de Treir, d'Arjac, Marrio, Jouvin and Théry, their interpreters, at their first performance. Adolphe Aderer says, speaking of Dalryrac, "He was born at Muret, near Toulouse, which Adam called 'one of the cities best organized for music, where voices are usually good, and the people for ages have been used to choral singing.' Aderer agrees with Adam that one reason for the welcome accorded Dalryrac's score lies in the fact there is still to be found in his works: 'the charm which is always present in frank, easily flowing and natural melodies, whose spirit and sentiment could not be bettered, the qualities which, when they are lacking in a composer, condemn him to mediocrity.'" At least one or another of his fifty-four scores deserves the recognition of an occasional revival.

Bans' of to-day represent a retrogression in the art of Terpsichore . . . and, no doubt, we would have to revert to primal times to find sounds as strident and inharmonic, and that lack of spiritual feeling which all good music has always lent its tones."

Lazare Saminsky, in the January number of *La Revue Musicale*, pays a deserved compliment to a distinguished artist when he states: "Adolph Bolm possesses the gift, rare in a dancer, of musical imagination, and nothing could be more Russian than his choreographic sagacity."

The composer Maximilian Steinberg, Rimsky-Korsakoff's son-in-law, has been obliged to petition the Soviet authorities to compel the peasants to give his starving children food.

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Dohnanyi Regrets Exodus from Europe

Here on Brief Visit, Says His Place Is with His People and He Will Return—Financial Conditions Attract Young Musicians to North and South America—European Countries Need Their Best Blood

ERNO DOHNANYI is an exceptional artist in more ways than one. Perhaps the most striking characteristic he reveals when you meet him, is that instead of wanting to run up a ladder with a flag, he positively retires within himself, simply conscious of the dignity of his profession and his achievement therein, but utterly impersonal in his attitude toward it.

"I have not been in America for twenty years," said Mr. Dohnanyi to the interviewer, "and naturally I find everything completely changed. I mean all the physical aspects of New York. I am prepared to find the same thing true of the artistic side of your country as well. We have been here only four days and, of course, have not had time to hear much music, but the performance of 'Carmen' at the Manhattan last night was superb. Your Mary Garden is a great artist, and with Muratore opposite her the opera was splendidly given. I shall be interested in hearing concerts as well, but what a lot of them you do have!"

"Far too many!" said the interviewer with feeling.

"Yes," said Dohnanyi, "and too many concerts means too many bad concerts because it is impossible to keep the standard high in the face of such a tremendous number."

"But why," asked Mme. Dohnanyi, "do people go out before the opera is over? If they have to do that, why do



Erno Dohnanyi, Celebrated Hungarian Composer-Pianist, Now on Brief Visit to United States

they come at all? And they don't seem to pay as close attention as they might while they are there. You know, in Budapest they sit as quiet as mice when my husband plays. His concerts are never announced ahead, but they are always packed. This winter the manager saw two people who were inattentive, and he said: 'They shall not have tickets again! There are too many who appreciate music and who would be interested, for tickets to be wasted on those who do not!'

"You see, they treat my husband's concerts almost with religious fervor, and when he comes in a hall the entire audience rises."

"But, my dear," interrupted Mr. Dohnanyi, "you put me in a curious position! What will Monsieur think? You see," he went on, turning to the interviewer, "it is not that I play better

than anyone else, but simply that I stayed in Budapest and did what I could for music there when many of the other musicians were going to other countries. One thing of which I am really proud is that I was able to put the Philharmonic Orchestra on a firm basis. It is not a new organization by any means, seventy years old, in fact, but it had fallen on evil days. Now, however, I am happy to say it is in a flourishing condition, and," with a little laugh, "it wants to come to America! The only trouble is that it can get away only in the summer which, I understand, is not a favorable season for symphony concerts in the United States."

War Had No Effect on Music

"Do you find that the war has had any particular effect on music in Europe?"

"Do you mean on the composition of music or the performance?"

"On either."

"No, I cannot say that there has been any perceptible effect upon musical composition, but, perhaps, the time is too recent for us to tell, as yet. As far as the performers are concerned, there are a number of young artists in every branch of music now just starting on their public careers, who had their final training during the war years. They are all admirably equipped and have made propitious starts, so the war could not have had any particular effect on the student. Of course, because of the financial conditions, most of the artists want to come to America, North and South, and I think that that is regrettable, because all the European countries need all their best blood, artistic and otherwise."

"You will wonder, probably, why I have come to America just now, when I feel so strongly on the subject; but I am here only for a brief time, and I had four different managers from New York try to persuade me to come. And already my manager, Jules Daiber, tells me inquiries are coming in about concerts for next season. But that is a long way off and I doubt if I shall come back

another season, at least, not at present. My work is there in Hungary and, as I seem to have a following in my country, I must do what I can for it. I want to keep the price of concerts down, for one thing. At all my appearances there I have insisted positively that the price of tickets for my concerts be not raised under any circumstances, as I want them to be within reach of anyone who cares to hear me."

Music Under Bolshevik Régime

"Did anything of especial significance to music happen during the Bolshevik régime in Hungary?"

"Nothing at all. Of course, there was a lot of talk about giving the best music free to the proletariat, but they showed no particular interest in it. As a matter of fact, it was said that they complained that they had too many baths and too much music!"

"There was the usual tendency toward not working and just letting things look after themselves. My wife, who is an actress, was engaged at the largest theater in Budapest at the time, and they never seemed to rehearse at all."

"It was extraordinary," broke in Mme. Dohnanyi. "And I wondered how they thought performances could be given. I used to report for rehearsal and there would be no one there. I asked the intendant about it and he said they had to stand in the bread line so long that they had no time to rehearse. It looks as though the paternal attitude of communistic government were not all it is claimed to be!"

"And you are not going to let America persuade you to stay here?" asked the interviewer.

"No," said Mr. Dohnanyi. "I think not. I am glad to come here for a short visit, but my place is with my people, so I must go back to them."

J. A. H.

Elizabeth Lennox Sings Frank Grey Songs

At her appearance at the *Globe* concert at Stuyvesant High School on the evening of Feb. 9, Elizabeth Lennox, mezzo-contralto, sang an entire group of songs by Frank Grey, including "Mammy Dear," "Think, Love, of Me" and "Last Year's Roses." She was accompanied by the composer.

NORMAN

JOLLIF

Bass-Baritone

"Made a fine impression and proved a *delightful* surprise."

PHILADELPHIA RECORD, January 13, 1921

"A better 'Caractacus' could hardly have been chosen."

SPRINGFIELD, MASS., UNION, May 8, 1920

"No more *exquisite art* in song has been revealed here this season."

NEWARK NEWS, January 27, 1921

"Is not only the possessor of a *beautiful* voice, but is a well schooled singer."

BRIDGEPORT POST, March 24, 1920

"By the *beauty* of his voice and singing, he made an *excellent* impression."

LOWELL COURIER, Jan. 26, 1921

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HULDA LASHANSKA'S

TRIUMPHANT TOUR WITH BOSTON SYMPHONY

BOSTON EVENING TRANSCRIPT, January 29, 1921.

Between whiles, and for the first time in Boston, Mme. Hulda Lashanska sang a chastely longing air of Pamina from Mozart's opera, "The Magic Flute," the sensuous and rhapsodic soliloquy of Louise from Charpentier's like-named music-drama. She is of cool and comely presence, a Galatea, so to say, of the concert-hall. She possesses a cool, clear soprano voice, smooth, rounded, crystalline. As the polished, transparent, glassy sphere in which the "gazer" is about to read the future, holds the eye, so do Mme. Lashanska's tones engage the ear. She sings with a cool and studious skill—the note well shaped, the phrase well moulded, the period well curved and cumulated. Careful is she in the mating of text and tone, of voice with orchestra. She takes mental note of the mood, the sentiment of the music and would discreetly convey it.

Of such resource and mettle, Mme. Lashanska sang Mozart's air so that the dullest hearer perceived the flowing beauty of line, the charm of phrase unfolding into phrase, the serene and limpid course of the music, the gentle pathos, gently mirrored. The loveliness, the remoteness (as it seems nowadays) of Mozart in such song were in her tones. A crystal voice sang a crystal music, and for the time and piece the manifold Mozart asks no more. To at least one singer of the younger generation, Mme. Sembrich has transmitted a Mozartean technique and poise.

—H. T. PARKER.

BOSTON HERALD, January 29, 1921.

Mme. Lashanska has a beautiful voice, which she uses skilfully and emotionally. Her admirable qualities were at once displayed in the pathetic air of Pamina; Mozart's music still remains the supreme test of a singer. She gave a concert version of the air from "Louise," and sang it delightfully.

—PHILIP HALE.

WASHINGTON HERALD, February 2, 1921.

The young soprano, Hulda Lashanska, although not previously known to most of her hearers, is not likely to be forgotten, for she has a voice of unusual range and quality. Her high notes are clear, true and beautifully mellow. The same richness is displayed in her lower tones as well. The audience was delighted with both of her songs, particularly the air "Depuis le jour" from "Louise" (Charpentier) after which she was called back repeatedly.

WASHINGTON POST, February 2, 1921.

Hulda Lashanska, possessing a voice of peculiar richness, mellow quality and charm, delighted an audience at the National Theatre yesterday afternoon with her singing of an aria from "The Magic Flute" and then apparently captivated it with the air "Depuis le jour" from "Louise." In the second number the accompaniment of the Boston Symphony Orchestra, for which she was the soloist yesterday, was particularly beautiful.

WASHINGTON EVENING STAR, February 2, 1921.

More interesting programs have been chosen by the Boston Symphony Orchestra (Pierre Monteux, conductor) than that given by the organization yesterday afternoon before an audience which filled the National Theatre. Hulda Lashanska, soprano, however, was a charming feature of the concert. She has a voice of lyric quality, and sings with clear and pure tones perfectly placed. Her two arias were "Ah! Lo So" from Mozart's "The Magic Flute" and "Depuis le jour" from Charpentier's "Louise," sung with smooth legato and beautiful phrasing; the first with classic interpretation and the second with dramatic fire and convincing sincerity. Miss Lashanska also has a charming personality and perfect poise. At the close of her number, she was enthusiastically recalled many times, the applause amounting to an ovation.

IN
BOSTON, PHILADELPHIA, BALTIMORE,
AND WASHINGTON



LASHANSKA TRIUMPHS

Her Glorious Singing a Feature of Orchestra Concert

The fourth concert of the Boston Orchestra in the Academy of Music last night was made interesting in several ways, but mainly through the appearance as soloist of Hulda Lashanska, a singer who cannot be too warmly commended for her beautiful work, as well as her lovely voice and charming personality. She sang with a great deal of expression and beautiful quality of tone, adding to the marked impression made at her appearance here last spring.

—PHILADELPHIA RECORD.

February 1, 1921.

First honors went to the prima donna, Hulda Lashanska.

Her voice has peculiar color and warmth, and its distinctive quality finds its way to the innermost recesses of the heart. A striking stage presence enhances the impression made by this excellent singer. The highest notes, instead of being projected mightily, were given in a delicate pianissimo and the glissando thence to the lower register was artfully accomplished.

—PHILADELPHIA PUBLIC LEDGER.

February 1, 1921.

The soloist was Hulda Lashanska, a young lyric soprano with a cultivated method and an extremely sympathetic and agreeable voice, who was heard with much pleasure in Pamina's aria in "The Magic Flute" and "Depuis le jour," from "Louise." Miss Lashanska is a cultivated artist, with an unusually ingratiating personality, for whom it seems safe to prophesy a brilliantly successful career. She certainly captured her last night's audience.

—PHILADELPHIA INQUIRER.

February 1, 1921.

LASHANSKA FEATURE

Of Boston Symphony Concert

Soprano Has Voice of Great Richness

There are two factors in the program which everyone of a general audience appreciated instinctively, and both were connected. They were Mme. Lashanska's voice and the music of the excerpt from Charpentier's opera, "Louise," which was one of her solos. This union constituted the high point of the concert (as it proved) from the point of view of thorough enjoyment, and at its close Mme. Lashanska was recalled to the stage again and again—many times. She showed once more that she has one of the relatively few rich and characteristic voices which it is the public's privilege to hear in recent years; and with this she has the youth and simplicity of utterance which insure appeal.

—BALTIMORE-AMERICAN.

February 3, 1921.

The interest of the evening naturally centered in the soloist, Hulda Lashanska, who had not been heard here before. This singer suggests the Alma Gluck of more fortunate days in various respects. Lashanska's soprano has the same melting appeal in the middle register and the same perfect intonation, with a sort of mellifluous break. Her voice is fresh, absolutely true and reaches the highest range with ease. The whole compass is soft and beautiful. Breathing and phrasing are excellent and she sings without effort. In addition she possesses a personality of great charm. Lashanska sang the aria, "Ah! Lo So," from Mozart's "Magic Flute," with a great longing tenderness, and her rendition of the aria, "Depuis le jour," from Charpentier's "Louise," became a sparkling gem of clearest water. She was recalled again and again.

—BALTIMORE SUN.

February 3, 1921.

PHILADELPHIA BULLETIN,

February 1, 1921

The soloist was Hulda Lashanska, a young soprano, who made her second appearance in this city. Her voice is of a pure, limpid quality, rich, mellow and even throughout its wide range, suggesting that of Melba when the great Australian soprano was in her prime. It was used with ease and fluent expressiveness. In the familiar aria by Charpentier, she sang in a manner which won the sort of enthusiastic applause that betokened an emphatic success.

—PHILADELPHIA BULLETIN.

February 1, 1921.

BOSTON POST,

January 29, 1921.

The concert served to disclose the existence of a singer who is almost alone among her sisters of this generation. Alone in the genuineness, fineness, musicianship of her art of song. Both airs are in different ways severe tests of a singer. But she was able to meet these tests in a manner which immediately won the approval of the audience. She never forced her voice. She phrased with a purity of style which a majority of her colleagues may well envy her. The limpidity and the perfection of legato demanded by Mozart's music were hers. She also colored her tones appropriately and with dramatic understanding in Louise's song of youth and of sensuous reminiscence. She has a voice of uncommon freshness and beauty, and her accomplishment, both as a musician and a vocalist is such that she can expect to go very far.

—OLIN DOWNES.

BOSTON GLOBE,

January 29, 1921.

Hulda Lashanska, who made her first appearance in Boston yesterday afternoon as soloist at the Symphony Concert, sang Pamina's aria from Mozart's "Magic Flute" and "Depuis le jour," from Charpentier's "Louise" with rare beauty and skill. She is wholly admirable as a concert singer.

Her interpretation showed, in addition to the unassuming perfection of vocal technique to be expected of a pupil of Sembrich, a fine sure dramatic instinct. No new singer in recent years has used as lovely a voice with as exquisite an artistry as hers. The audience applauded her with unusual warmth.

BOSTON AMERICAN,

January 29, 1921.

Mme. Lashanska, favorably known here by reputation, was enthusiastically greeted, but the applause which welcomed her first appearance was slight compared with that which broke forth at the end of her first number. She has a voice of extraordinary beauty, rich and smooth in the middle and lower registers, clear and pure in the higher. The song from "Louise" has been given very few performances here comparable to that of Mme. Lashanska; nor should the performance of the orchestra be passed by without special mention. The singer was recalled again and again.

The assisting artist was Hulda Lashanska, a soprano of rare distinction, who sang two arias with orchestra accompaniment; Pamina's tragic song, "Ah! Lo So," from Mozart's "Magic Flute," and "Depuis le jour," from Charpentier's "Louise." Mme. Lashanska is an unusually fine artist, with a beautifully placed voice, who phrases with knowledge and whose performance is marked always by the most perfect taste. She sings, moreover, with fine authority. The great "Louise" aria she gave with really extraordinary beauty of tone and deepest sympathy and understanding. Indeed, she interpreted this famous work exquisitely, giving it mystic, introspective values that were particularly satisfying.

—BALTIMORE EVENING SUN,

February 3, 1921.

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Kathryn Platt Gunn Plays at Church

Twice recently, Kathryn Platt Gunn, violinist, has been heard at the Tompkins Avenue Congregational Church. At a musical service she played "A Prayer," by Henry Hadley, a Berceuse by Pilzer, an Air by Szolt and the Korsakoff-Kreisler "Hymn to the Sun." Before a lecture by the Rev. Russell H. Cromwell of the Baptist Temple of Philadelphia, Miss Platt was also heard in a brief recital of request numbers.

Francis Rogers Gives All-English Programs

Francis Rogers gave an interesting and novel entertainment, entitled "Three Centuries of Songs by English Composers," at the New York Harvard Club, Feb. 13. The following day he took part in a program given at the Packer Institute, Brooklyn, to commemorate the one hundredth anniversary of the death of John Keats, his contribution being the singing of a group of musical settings of poems by Keats.

Hurlbut Using American Songs in Concerts Abroad

At his appearances abroad, Harold Hurlbut, American tenor and disciple of Jean de Reszke, reports that he has been using several American songs with success. At all his appearances on the French Riviera he has used Arthur A. Penn's "Colleen o' My Heart" and "Smilin' Through." Other songs with which he has made a good impression are Frederick W. Vanderpool's "That Night" and "Values," Cadman's "The Moon Drops Low" and Kramer's "For a Dream's Sake." He plans to return to America late in April or early in May.

Request Percy Grainger as Guest Conductor

Percy Grainger has been invited to conduct a pair of concerts for the St. Louis Symphony this spring. His many concert engagements, however, have prevented the arrangement of satisfactory dates.

Grace Kerns has been engaged to sing Parker's "Hora Novissima" in Pittsburgh, March 2, for the Pittsburgh Mendelssohn Choir.

This Is How They Looked When Brodsky Drove His First Car



The Noted Russian Violinist, Adolph Brodsky, and His Wife, Outside the Royal College of Music, Manchester, England

THE above photograph of the famous Russian violin master, Adolph Brodsky, was secured recently from William Franklin, who had it in a collection of photographs of his European study days. Mr. Franklin is the brother-in-law of A. Walter Kramer of the staff of MUSICAL AMERICA and was for several years a pupil of Mr. Brodsky at the Royal College of Music in Manchester, England, where Brodsky was professor of violin. The photograph is interesting in showing the violinist and Mrs. Brodsky in one of the first Peugeot automobiles sold in England, a machine which seems small and frail even when

compared with a certain famous Detroit product! Mr. Brodsky was one of the first automobile owners in Manchester, Mr. Franklin tells us, and was very proud of his possession. The photograph was made in 1904 and was sent to Mr. Franklin's parents by Mr. Brodsky as a Christmas gift. Mr. Brodsky recently celebrated his seventieth birthday in England, where he has for many years made his home.

MOUNT VERNON, IOWA.—Guiomar Novaes, pianist, in the final number of the Cornell College artist course, was received with unusual warmth.

N. Y. Appearances for Rosalie Miller

After finishing her song recital at Columbia University on the evening of Feb. 10, Rosalie Miller, soprano, was whisked to the home of Adolph Lewisohn to assist at a benefit concert for the destitute children of France. Miss Miller contributed a group of French songs. Shortly before these appearances she was heard at one of the Friday noon hours of music at the Brick Church, with Clarence Dickinson at the organ. She gave four Tchaikovsky songs.

Brooklyn Chaminade Club Heard in Fine Program with Lawrence Leonard

The Chaminade Club of Brooklyn was heard by a large audience at its second evening concert of the season in the Academy of Music, Feb. 15. The soloist was Lawrence Leonard, who was well received. He was accompanied by Francis Moore. The club, led by its director Mme. Kuster, did admirable work. The program included Kramer's "The Last Hour," "The Angelus" by Chaminade; "Morning," by Victor Harris, and "Memories of the Dance" by Neidlinger. A. T. S.

Erna Cavelle Completes Successful Tour

Erna Cavelle, mezzo contralto, recently returned to New York from a successful tour under the direction of E. Sheffield Marsh. She was cordially received in Montreal, Ottawa and Hamilton, Can. Other appearances included recitals in Steubenville and Akron, Ohio, and Wheeling, Parkersburg and Clarksburg, W. Va. The tour extended over three months.

Indiana Club Hears Mary Ludington

A special feature of the program given for the Indiana Club at the Hotel McAlpin on the afternoon of Feb. 21 was a group of piano solos by Mary Ludington. Miss Ludington's announced numbers, which were well received, were two Arabesques of Debussy.

Carolyn Alchin to Address Supervisors

One of the speakers at the National Supervisors' Conference to be held in St. Joseph, Mo., during the first week of April, will be Carolyn A. Alchin, the-
orist, formerly of Los Angeles.

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KNIGHT MacGREGOR

BARITONE

Aeolian Hall, January 24, 1921

Another Successful New York Début of a Witherspoon Singer

The Evening Mail, Jan. 25, 1921: Aside from his pleasing baritone voice, he has a personality of charm and versatility of mood.

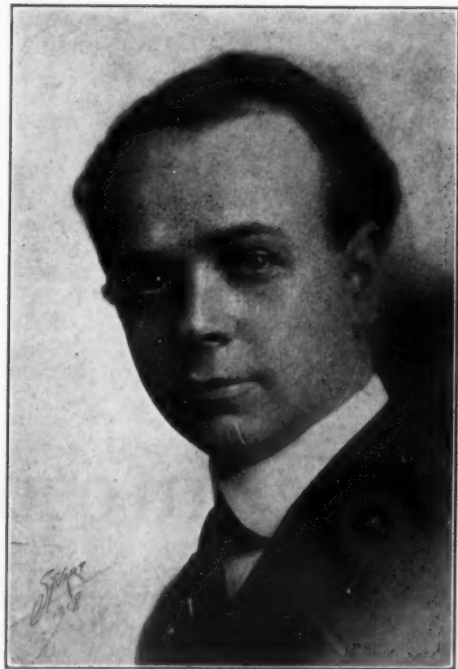
New York American, Jan. 25, 1921: He is a manly and musicianly interpreter, whose readings are marked by intelligence and skill.

The Sun, Jan. 25, 1921: Mr. MacGregor has an elastic and genial personality, perhaps best suited to such martial sentiments as those of Koenenman's "When the King Went Forth to War" and Schumann's "Freedom," but still by no means alien to Wolf's "Zur Ruh" or Kennedy Russell's "Vale."

The New York Tribune, Jan. 25, 1921: Mr. MacGregor has a fine voice and shows evidences of excellent training.

New York Herald, Jan. 25, 1921: His voice is a high one of abundant power and pleasant quality. His singing showed a knowledge of style and dramatic feeling. On the whole it was a promising debut.

New York World, Jan. 25, 1921: Mr. MacGregor deserves a niche in the gallery for his fine interpretative work. His ability to sing a song is the predominating feature of his art. He has, in addition, an agreeable stage presence.



For terms and dates, address Miss Minnie Liplich, Secretary, 44 West 86th St., New York

Mr. Witherspoon will teach at the Chicago Musical College this summer from June 27 to July 30

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STARS PLAY TO AID SCHOLARSHIP FUND

Bauer, Levitzki, Thibaud and Jacobsen in Benefit for McGill Endowment

Individual virtuosity gave way to grateful mutuality in the opening and closing numbers of the four-star program which the Alumni Association of the Institute of Musical Art sponsored at Carnegie Hall, the evening of Monday, Feb. 14, for the benefit of the Margaret McGill scholarship endowment. Harold Bauer and Mischa Levitzki, pianists; and Jacques Thibaud and Sascha Jacobsen, violinists, supported by a small orchestra under the direction of Willem Willeke, supplied an evening of gentle intoxication, with not a few moments of arresting beauty. Bauer and Thibaud appeared as solo performers, and Levitzki and Jacobsen united with them in two-piano and two-violin works.

The Old-World graces of Mozart's E Flat Concerto were uncloistered by Bauer and Levitzki, the small orchestra fusing with the two pianos in an ensemble of much tonal charm. The two violinists, assisted by the strings of the orchestra, gave something more than the current facility in bowing and fingering to the vigorous versations of Bach's D Minor Concerto, the largo of which was suffused with restrained emotion. The serenely penetrative tone and aristo-

cratic style of Thibaud were employed in Saint-Saëns's Rondo Capriccio and a Saint-Saëns paraphrase of a Mozart Andante. Bauer played Schumann's "Papillons" and Chopin's A Flat Major Ballade with his accustomed high art and combined his exceptional gifts with those of Thibaud in an adroit presentation of Schubert's C Major Fantasia for piano and violin, without, however, succeeding in disguising its prolixity.

Extras were demanded from both soloists by an audience of considerable size.

YOUNG ARTISTS' TRY-OUT

Thirty N. Y. Vocalists Heard by Club and Social Leaders at Mrs. Cowen's

In furthering the work of the National Federation of Women's Clubs, Mrs. Sada Cowen, who is in charge of the various contests which are to be held in the New York district next month, gave a preliminary hearing to some thirty young singers from New York studios on Wednesday afternoon of last week at her home on Central Park West, for the purpose of bringing worthy talent to the attention of persons influential in club and social functions. Representatives of several musical bureaus were also present. The quality of the voices heard would have been a revelation to those who deny the existence of American vocal material, as with few exceptions, the singers revealed voices of unusual

possibilities. Not a few sang with professional authority and artistic understanding. Mrs. Cowen stated she would not feel her efforts had been in vain if as many as three young artists were selected for public appearances.

BEETHOVEN ASSOCIATION PLAYS OTHER MASTERS

Steps Far from Original Rule in Latest Aeolian Hall Concert

Last-minute rearrangement of the fourth subscription program of the Beethoven Association, given at Aeolian Hall, Tuesday evening, Feb. 15, was forced by the illness in Washington, D. C., of Louis Bailly, violinist of the Flonzaley Quartet. The Flonzaleys were to have played Beethoven's C Sharp Minor Quartet, Opus 131.

Their enforced elimination from the program came at a time when no other chamber music organization was available. The situation was met by adding Sasha Jacobsen to the artists of the evening and by a substitution of numbers whereby Mischa Levitzki played the "Appassionata" Sonata instead of the G Major Rondo, and united with Mr. Jacobsen in presenting the César Franck Sonata for violin and piano.

The "Appassionata" was the only Beethoven number of the program, which thus represented the furthest step the association yet has taken from its original rule of all-Beethoven programs. It was admirably played by the pianist,

though some of his admirers felt they had heard him present it more eloquently on other occasions. The Franck Sonata scarcely rose above pedestrian levels. The twelve songs of Schubert's "Die Winterreise" were sung in German by Reinhold Warlich, baritone, with Walter Golde at the piano. They were delivered with refinement of style and with interpretations that conformed to their traditions, if without tonal freedom or intensity.

An unimportant Mozart Trio in E Flat for piano, violin and viola was well played by Messrs. Levitzki, Gustave Tintot and René Pollain.

Letz Quartet Back in New York After Its Southern Tour



Members of the Letz Quartet at Daytona, Fla. From Left to Right: Hans Letz, Edward Kreiner, Lajos Shuk and Sandor Harmati

The Letz Quartet has returned to New York after a Southern tour which lasted from Jan. 28 to Feb. 16, and in the course of which twelve concerts were given. The engagements included two appearances in the Philpitt series in Miami and Tampa, Fla., and afternoon and evening concerts in Orlando, Fla. Other concerts included one for the Charleston Musical Society of Charleston, S. C., and at Coker College, Hartsville, S. C.; Sullins College, Bristol, Va.; Hollins College, Hollins, Va.; Virginia College, Roanoke, Va.; the North Carolina College for Women, Greensboro, N. C.; the University of North Carolina, Chapel Hill, N. C., and Sweet Briar College, Sweet Briar, Va.

Committee Appointed to Draft Constitution for New Picture and Music Association

A committee of five to prepare the constitution and by-laws of the newly formed Association of Motion Picture and Musical Interests and to nominate an executive board has been appointed by Charles D. Isaacson, temporary chairman of the association, in accordance with the resolution adopted by the conference at the Hotel Astor last month. The committee consists of Joseph C. Breil, composer; Ernest Luz, director of Loew Circuit; Hugo Riesenfeld, managing director of the Rialto, Rivoli and Criterion Theaters; Samuel Rothafel, managing director of the Capitol Theater, and C. M. Tremaine of the Bureau for Musical Advance. It is expected that the executive board will be completed before the middle of March.

C. N. Drake of Wolfsohn Bureau, Off for Australia to Meet Heifetz

Charles N. Drake, of the staff of the Wolfsohn Musical Bureau left New York for San Francisco on Tuesday, Feb. 22. He will sail from the Pacific coast city on the Ventura on March 1 for Sydney, Australia, where he will meet Jascha Heifetz, who will arrive there late in April to tour Australia from May to September. Mr. Drake will represent the Wolfsohn Bureau on the Heifetz tour, and will return to America with the young Russian violinist in October, at which time his tour will open on the Pacific Coast.



Joint Recital Stirs Throng

Elizabeth Gutman And Alfred Cortot Received With Enthusiasm At Lyric

A joint recital by Elizabeth Gutman, soprano, and Alfred Cortot, pianist, was given last evening at the Lyric before an intensely enthusiastic audience.

Both artists have been heard here recently, but in each case as soloist in an orchestral concert. The interest in hearing them in recital was, therefore, considerably enhanced, as to each artist was presented the opportunity to show their own individuality. Madame Gutman's program consisted of aria from Massenet's "Herodias" and a number of Russian songs, some Jewish Folk Songs and two French songs.

At her previous appearance Madame Gutman proved to be a delightful singer. This fact was again clearly demonstrated last night. But she is more than that. She is an artist from every point of view. The singer stood out as an artist in style, in conception and interpretation, in purity of intonation and in colorful and artistic singing. There was an immense amount of real musical beauty and meaning infused into the Russian and Jewish songs, which were given in their native tongues, the understanding of which was made clearer by an explanation afforded by the artist.

W. E. O. in Baltimore News

Baltimore Evening Sun, February 11, 1921

Last evening the distinguished French pianist, Alfred Cortot, and Elizabeth Gutman, soprano, gave a joint recital at the Lyric. As at all concerts of this type, the program was far too long. One felt that either of these fine artists might have been heard with a perhaps deeper sympathy had they appeared alone. Either is quite capable of holding the attention of an audience for an evening.

Elizabeth Gutman has grown immeasurably in artistic stature since she was last heard here. Her beautiful, rich-toned voice has gained much in roundness and vibrancy, and she interprets her songs with style, a keen appreciation of their dramatic values and with an assurance that was quite foreign to her earlier appearances. Her musical diction is admirable. She phrases with taste and understanding; the surety of her art making itself felt particularly in such songs as the Jacques-Dalcroze "Sur L'Ape Voisine" and Faure "Après un Reve," in both of which she did some especially exquisite work. Her particular *metier* is, of course, to interpret Russian character songs, the folk music of the Ukraine and "big" Russia, a thing that she accomplishes with admirable style, deep pathos and occasional glints of humor that are delightful. She gave, for instance, a broadly moving performance of the magnificent "Eili, Eili" and she sang charmingly the lovely Gretchaninov "Lullaby." J. O. L.

Baltimore Evening Sun, February 11, 1921

Elizabeth Gutman made her appearance here at the Lyric last night. With a voice of power and melodiousness, especially in the

higher register, she sang in a manner that not only commanded attention but held the interest of an audience of gratifying proportions.

A series of Jewish folk songs, expressive of a mother's proud announcement of the daughter's marriage and the bride's farewell to her parents, and a girl's whimsical rejection of a serenader enabled the singer to exhibit much interpretative talent, while she expressed deep feeling in her rendition of the Schindler arrangement of "Eili, Eili."

Two French numbers were among the most felicitous numbers on the program, for in them Miss Gutman was able to sing out, her voice thus appearing at its best.

Baltimore American, February 11, 1921

One of the best of the season's joint recitals in Baltimore, from the viewpoint of general musical interest and artistry, was that of Alfred Cortot, pianist, and Elizabeth Gutman, soprano, in the Lyric Theater last night. The audience was responsive, and additional pieces were contributed after each group of the program, to the total of nine extra once.

Miss Gutman's art has broadened still further since her last recital here. Her tone has become firm and sustained, which has increased greatly the authority of her vocal delivery. She was particularly effective in the Schindler arrangement of "Eili, Eili," Jacques-Dalcroze "Sur L'Ape Voisine," Faure's "Après un Reve" and Gretchaninov's "The Skylark." She translated the texts of some of the songs for the audience. J. N. H.

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Tracing Chicago's Growth Through Its Musical College

Changes Brought by Fifty-four Years of the Noted Institution — Famous Names Connected with the Work — Various Homes Occupied by the College — Felix Borowski's Work

CHICAGO, Feb. 20.—Since the recalcitrant cow kicked over the lamp which set all Chicago aflame the city has thrived as if with magic aid. Nor is it in buildings, railways and stock yards alone that it has grown; Chicago has a distinct atmosphere, a "spirit" which has shown itself in the parallel growth of artistic institutions.

One of the most potent of these, one which in its fifty-four years entwines itself in the city's history, is the Chicago Musical College. Entering the quarters of the College on Michigan Boulevard, one may still find Dr. F. Ziegfeld, the founder and now president-emeritus of the institution, at his desk.

In 1867 Dr. Ziegfeld returned to Chicago after his stay at Leipsic with such masters as Moscheles, Papperitz, Reinecke, Jadassohn, and other prominent instructors, and immediately financed his enterprise and established the Chicago Musical College. The exact date was Feb. 23, 1867. The school was located in the famous Crosby Opera House, at that time a structure of which Chicago citizens were particularly proud. So rapidly did the young musical college in the provincial western city grow that new quarters had to be acquired, and a residence was equipped for the school which housed the institution until the great fire of 1871. The Chicago Musical College immediately acquired new quarters and in less than three



Photo by Matzner

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Leading Figures in the History of the Chicago Musical College. No. 1—Felix Borowski, Present Head; No. 2—Carl D. Kinsey, Vice-President and Manager; No. 3—Dr. F. Ziegfeld, Founder and President-Emeritus

weeks after the fire the college arose again ready for work.

At that time Dudley Buck, the famous composer, conductor and organist, was a member of the faculty. When in the early seventies, Central Music Hall was built at the corner of State and Randolph streets—the Marshall Field store now occupies the site—the Chicago Musical College became a tenant. But even those spacious quarters were insufficient to provide accommodation for the number of students which every season was growing larger. In 1886 the Chicago Musical College, then under the management of Florenz Ziegfeld, inaugurated the policy of bringing to Chicago world-renowned artists as teachers in the institution. The faculty already contained names of reputation, Louis Falk, Emil Liebling, Adolph Rosenbecker, Maurice Rosenfeld, and others, and to these there was added August Hyllested, who was brought from Europe. Simon E. Jacobson was engaged from Cincinnati, whence he

brought his entire violin school. Mr. Jacobson had served for a number of years as concertmaster for Theodore Thomas. He was also one of the finest pedagogues in this country, and a remarkable impetus was given to violin study through his advent in Chicago.

The third of this addition to the faculty in the year 1886 was L. Gaston Gottschalk, baritone, who had made a distinguished career in grand opera both in Europe and in America, the brother of the composer, Louis Moreau Gottschalk.

With such a teaching force, besides Dr. Ziegfeld, Louis Falk, Mrs. O. L. Fox (who died last year) and others, Chicago at once achieved a place in the educational world of the country.

In 1886-87 August Spanuth, a gifted pianist, musician and critic, passed through Chicago on a concert tour through the country. Ziegfeld invited him to the college, and so impressed was Mr. Spanuth with the school that it was not difficult to persuade him to abandon

his concert tour and become a teacher.

In 1891 Mr. Gottschalk and August Hyllested established their own music school in Chicago and Hans Van Schiller was engaged as assistant director of the piano department. On Feb. 23, 1892, at the Auditorium, the Chicago Musical College celebrated its quarter century with a concert at which both members of the faculty and prominent students took part. The concert had the assistance of Theodore Thomas, who conducted the program, and presented his then newly founded orchestra, now the Chicago Symphony.

In 1890 William Castle, brother-in-law of Joseph Jefferson, the famous actor, was engaged by Dr. Ziegfeld as head of the vocal department and until his death was always a member of the faculty.

Great artists who had come to America for concert tours, including Wieniawski, Anton Rubinstein, Sarasate, d'Albert, Scharwenka and others, would visit the

[Continued on page 21]

A TOUR TRIUMPHANT!

The TOLLEFSEN TRIO

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Piano

Carl H. Tollefsen
Violin

Paul Kefer
'Cello

The playing of This Superb Organization Acclaimed Everywhere on Its Recent Tour.

EXCERPTS FROM THE CRITICS:

Atlanta, Ga., Constitution, Jan. 18:

"A well balanced group, thoroughly imbued with the intimate spirit of the music they would interpret, and their musicianship brilliantly adequate."

Augusta, Ga., Chronicle, Jan. 19:

"The trio is one of the finest organizations of its kind, and the high praise accorded it by the press, comparing it to the famous Kneisel Quartet, has been justly won; for their delicacy of feeling, their precision of attack, their spontaneous ensemble, all bespeak them true artists."

Spartanburg, S. C., Herald, Jan. 27:

"The concert was a brilliant one. The Tollefsen Trio showed artistry in its work, and by way of recognition of their talent the audience applauded liberally their every effort."

Nashville, Tennessean, Jan. 23:

"Their work is finished to the most minute detail, and their balance of tone is astonishing. Their unanimity of shading also is almost uncanny."

Atlanta Journal, Jan. 18:

"The Tollefsen Trio presented a beautifully selected program of chamber music. The ensemble was perfect."

Nashville Banner, Jan. 23:

"The ensemble work was up to the usual splendid standard of the trio. Each of the players demonstrated fine musicianship. Sympathetic interpretation and beauty of tone were pronounced. Equally well rendered were both the compositions calling for delicacy and grace and those requiring stronger musical qualities."

Oswego News Palladium:

"The excellence of the concert called for practically a double program, which was generously given with no abatement of enthusiasm on the part of the audience. The interest was climaxed by the Trio of Tchaikowsky, than which an Oswego audience has never heard a better performance."

Peoria Transcript, Jan. 11:

"Capturing the attention of their audience with the first number and retaining it throughout the program, the Tollefsen Trio appeared at Central Christian Church last night."

VICTOR — COLUMBIA — PATHE — EDISON RECORDS

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Erika Morini's Alter Ego Yearns for Film Glories

Secret Ambition to Rival Screen Stars Confessed by Youthful Violin Virtuoso—Found Vienna's Verdict on Our Audiences Ill-Advised

WHEN Erika Morini at the age of ten, played a Beethoven concerto with the Gewandhaus Orchestra under Arthur Nikisch, a few years ago, Mr. Nikisch said: "She is not a wonder-child but she is a wonder and a child!"

One gets the same impression now in talking to the young violinist who has had such great success in her New York concerts.

"What would you like to do if you were not a violinist?" asked the interviewer.

"Oh! I'd love to be a movie actress!" said Miss Morini. "I'm just crazy about the movies and I go whenever I can. I haven't seen Charlie Chaplin yet, but they tell me he is marvellous, and Pearl White and Mary Pickford and all the rest of them! It must be just wonderful to do all the splendid things they do!"

"But what about your playing? Isn't that wonderful to do?"

"Oh, yes, I suppose so, but then—"

"Yes, but then—?"

"Well, the things you are not doing sometimes seems more interesting than what you are doing. I don't mean that I don't like to play. I love to! But you understand, there is always something else that one would like to do! Someone in Vienna wanted to write a movie for me, but my father wouldn't hear of it. They said it would be fine advertisement. But then, I don't care much about advertisement. If I play well and the public likes me, I don't see why I should need any other advertisement."

Not Nervous at Début

"Were you nervous when you made your début here?"

"No, not a bit. I was interested and of course I wanted the American public to like me particularly as I had been told in Vienna that American audiences were cold, especially to newcomers, but I didn't find them so at all. They were quite wonderful to me. I really don't get nervous when I play. Why should I? That sounds conceited, doesn't it? But I don't mean it that way. If you can play at all, what difference does it make whether you play for one person or for a whole lot of people? It's really fun before a concert and quite exciting. You wonder whether the hall will be full and whether they will like this piece best, or that, and sometimes they don't do at all what you expect. I mean, the things you think they will just love, they don't care particularly for and the ones you feel they may not like so much, they applaud violently. And sometimes you feel that an audience doesn't really understand what you are trying to tell them."

"When did you start to study?"

"When I was only five, with my father. Then I went to Sevcik. I studied with him at Pisek for several summers and in Vienna. I went to the Meisterschule there. He is a marvellous teacher and America is lucky to have him over here. My father is with me now and he watches over all my practising."

"How long do you practise?"

"Two or three hours a day, sometimes four hours just before a concert. I don't believe its any use doing more than that as a regular thing. It becomes just mechanical. If you really keep your mind on what you are doing, the length of time you spend on it, doesn't matter so much. Of course one has good days and bad days. Sometimes I feel as if I just couldn't practise at all and then I make myself do it and presently I find everything is going nicely."

To Have Maud Powell's Violin

"Have you heard of the wonderful thing that has happened to me? I am going to have the violin of your great artist Maud Powell to play on! Her husband, Godfrey Turner, wrote me that I was the person who should play on it. He said such wonderful things about the way I played. Unfortunately, I never heard her play, but everyone tells me she was a very great artist, so I feel that it is a marvellous privilege to use the same instrument she used. It is a



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Erika Morini, the Young Austrian Violinist, Now on Her First Visit to the United States

splendid Guaragnini and Mr. Turner says I am to have it as long as I like. Isn't it wonderful?"

"What impressed you most about America at first?"

"Why, everything is so big. There is so much of everything. I can't tell you what I felt the first night they took me down on Broadway. 'The Big White Way.' Is that what you call it? I just couldn't say a word! I could only stand and look and almost twist my head off for fear I was missing something somewhere else. And the Hippodrome too, that was splendid. When the diver made

Amount of Time Spent in Practising Not as Vital as Proper Concentration, She Holds—Impressions of Gotham and Its Show-places

the high dive from the ceiling, I almost felt my heart stop. And then the wonderful way they walk down under the water and don't come up again for half an hour! It's the most wonderful thing I ever saw! I believe they give concerts there, too, don't they? I shouldn't like to play in such a big place. I shouldn't feel that I was really playing to an audience at all."

"Would you like to live in America?"

"Oh, I don't know yet. I want to play a lot here, but when you play, one place is like another."

The interviewer then left, with the impression that Nikisch had got, of a wonder—and a child. While he was waiting for the elevator, Miss Morini came running out of the room. "Oh! Do you mind coming back just a moment? I forgot a very important thing!"

Once again in the apartment, a wooden box was presented. On the lid was written: "For the Starving Children of Europe."

"Will you give me ten cents for them?" Miss Morini asked.

The interviewer would, and did. In fact, he blew himself to the extent of a quarter.

"That's fine!" said Miss Morini. "You see, I have made it a rule not to let anybody get by without making a donation and I shall be so proud if I can collect a lot of money just in little bits. Good-bye, and mind you come to hear me the next time I play!"

JOHN ALAN HAUGHTON.

Leila Topping; a Specialist in Piano Music of Russia

RUSSIAN blouses, Russian cigarettes, Russian soups—even when they are full of sour cream—and Russian music, even when it is full of sour sounds—all have the common charm of exoticism for the cool American temperament. Not only does the public go to hear concerts of Russian music by Russian artists, but it is also eager to hear this music performed by its own artists; or so says Annie Friedberg, the New York manager, who has just returned from a booking tour on which she found that though there is a plethora of native pianists, everyone's interest seemed secured for Leila Topping when they heard that her programs this season were made up of Russian music.

Under the pressure of unfavorable conditions, in which the serious illness of several members of her family has loomed large, Miss Topping has confined herself lately to teaching. Perhaps it was by way of relief from the all too uniform indifference of the American pupil that her interest was first caught and then deepened to the point of an almost exclusive concentration by the music of the Russians. Somehow, at any rate, when she planned to return to concert work this season, the pianist found that her interest in Russian music was such that in order to satisfy it she would have to make herself a specialist.

This, as she declares and as one can well believe, does not involve the diminution, or, if you want to put it that way, the abrogation in any degree of her Americanism. She is American to the saturation-point. She lives and works in New York now, instead of in the New Jersey town which was her family home; but even in New York she has preserved the American atmosphere of that home, with furniture of a heavy, dark, ancient make which betrays sentimental associations. On all this she gazes with this same fondness, for once a lady of old fashion said to her in an anxious whisper, "But, my dear, you're one of us? Even if you did play all that strange Russian music?"

Let all hearers of Miss Topping's recitals bear in mind that with Russia



Leila Topping, American Pianist

under the blockade, none of its present musical composition can so much as reach us. In her searches for Russian scores, Miss Topping has found that some music-lover from up-State New York purchased innumerable modern Russian scores for a library which he was collecting at the outbreak of the war. Since little has been imported since then, even of older compositions, the available Russian scores are mostly of an old vintage. Safer and safer! The music of Bolshevik Russia may be as sweet as ballads, not sour as Stravinsky and the other expatriate moderns, for all we know. The most sweetness of the scores which Miss Topping has chosen for study and public performance is of the Italianate sort which Tchaikovsky, Rachmaninoff and the other eclectics have admitted. Moussorgsky, that deliberate savage, left little music for the piano. His "Gopak" finds a place on the program which she calls "Tone Pictures," as a musical analogue to a painting in oils. But there is little else of his, except some excerpts from the "Exhibition-pictures," which she plays.

Specifically, Miss Topping's scheme of

all-Russian recitals is unique in its aim of appealing to the dramatic sympathies of her audiences. She is thus led to give lecture-recitals rather than the recitals of pallid convention. Her list of offerings includes "The Folk Music of Russia," under which title she seeks to convey an adequate idea of the primitive music of the Russian Slavs, the lyrics and folk-songs of the peasantry; "Liturgical Music of Russia," the influence of the orthodox church on music and character, with a comparison of ancient and modern forms; "Stories and Selections from the Russian Operas," and "Russian Master-composers and tone-poets," the aims and achievements of the reactionary group, as distinguished from the operatic nationalists, and their influence on contemporary composers and art music of to-day. The "Russian Tone-pictures" program is preluded with a resumé of these various forms and influences.

If the pioneer is the truest type of Americanism, then surely Miss Topping is a full-blooded American. Plenty of people have played Russian music, more than a few have even lectured on their impressions of Russia without ever having seen it (Miss Topping is frank to say that she has not visited it, except by way of imagination); but surely hers is in the last degree a very personal synthesis of scientific knowledge and individual taste.

D. J. T.

Music in the Film Theaters of New York

SPECIAL musical attractions were again offered at the motion picture theaters last week, this time in commemoration of Washington's birthday. A

"Historical Fantasy" played by the orchestra under the direction of Erno Rapee, with several dramatic interpolations, including an excerpt from "The Ride of Paul Revere," delivered by Bertram Peacock; tableau of the "Spirit of '76," and another of "Washington at Valley Forge," were features at the Capitol Theater. Other ambitious numbers on the program were a ballet danced to Schumann's "Papillons" by Alexander Oumansky, Miss Gambarelli, Doris Niles and ten members of the Capitol Ballet Corps, and Liszt's Piano Concerto in G Flat, played by George Halpern.



William Axt, Asst. Conductor at the Capitol Theater

At the Rialto, Grace Hoffman, coloratura soprano, made her reappearance, singing "Una Voce Poco Fa" from Rossini's "Barber of Seville." Greek Evans was heard in a baritone solo and John Priest, organist, played Guilman's "Marche Religieuse." The orchestral feature was Liszt's "Les Préludes," conducted by Hugo Riesenfeld and Lion Vanderheim.

The overture to Weber's "Oberon" played by the orchestra under the direction of Carl Edouarde and Francis W. Sutherland, was the principal orchestral offering at the Strand Theater. The Strand Male Quartet sang for the third consecutive week and gave a novelty program arranged by Managing Director Joseph L. Plunkett. There were organ solos by Herbert Sisson and Frederick M. Smith.

Excerpts from Puccini's "Madama Butterfly" played by the orchestra under the direction of Frederick Stahlberg and Joseph Littau, formed the opening number on the program at the Rivoli Theater. Solo numbers were given by Betty Andersen, soprano; Emanuel List, bass, and Prof. Firmin Swinnen.

NAZARETH, Ky., Feb. 18.—Edna Gunnar Peterson, pianist, played for the Sisters of Nazareth Convent on Monday afternoon. On Feb. 7, Miss Peterson played for the Frances Shimer School at Mt. Carroll, Ky.

Tracing Chicago's Growth Through Its Celebrated Musical College

[Continued from page 19]

college and renew associations with Dr. Ziegfeld and his associates.

In 1892, with William Castle and Hans Von Schiller, came also the celebrated violinist, Bernhardt Listemann, whose fame as concertmaster and as orchestral leader of the Boston Quintet was recognized throughout the country. He added considerable prestige to the violin department and others who joined the faculty between 1892 and 1898 were Buzzi-Peccia, now a leading figure in New York; Henry Schoenfeldt, now prominently identified with musical activities in Los Angeles; Arthur Friedheim, one of the greatest of the Liszt pupils, and Charles Gauthier.

Entry of Borowski

In 1897 Felix Borowski, then a young and aspiring English violinist and composer, fresh from the Cologne Conservatory, where he had been a colleague of Frederick Stock, came at the invitation of Dr. Ziegfeld and joined the faculty, and so rapid was his success with the institution that he became its president in 1916.

By 1896 Charles C. Curtis conceived the plan of erecting a monumental studio building for artists and musicians on Michigan Boulevard. There were many conferences held between him and Dr. Ziegfeld and finally a plan was completed whereby the Studebaker warerooms on Michigan Avenue, just adjoining the Auditorium, were remodeled into one of the most beautiful studio buildings in America and re-named the Fine Arts Building.

At that time, also, was opened the Studebaker Theater and concert hall, then known as Music Hall, and at the same time the little building was remodeled to house the Chicago Musical College. The ten years which the college spent in this building was a brilliant period of its existence, Rudolph Ganz, Vladimir Lutschg, Ernesto Consolo, Anton Foerster, Herman Devries,

Maurice Devries, Edmond Vergnet, Hart Conway, a fine actor and a dramatic teacher of unusual powers and excellence; Emile Sauret, the renowned French violin virtuoso whose stay placed an international stamp upon the school; Hugo Heermann, Theodore Spiering, the organizer of the Spiering String Quartet, which toured America for ten years, and Alexander Von Fielitz, the song composer, becoming identified with it. All this time the constantly growing fame of the Chicago Musical College brought ever-increasing numbers of pupils. It eventually became necessary to move to even larger quarters and the institution moved somewhat further south on Michigan Boulevard. The faculty was enriched by the addition of Rudolph Reuter, Alexander Raab, Louis Victor Saar, Leon Sametini, Glenn Dillard Gunn, Edoardo Sacerdote, Adolf Muhlmann and others of international reputation.

In 1916 a great change was made in the direction of the institution. Dr. Ziegfeld and his sons, who previously had guided the destinies of the Chicago Musical College, retired and Felix Borowski and Carl D. Kinsey, respectively, became president, vice-president and manager. New and progressive policies were established. The children's department was given special attention and Julia Lois Caruthers was made director of it. The public school music department was brought to a condition of high perfection and the newest and most practical and effective methods were established in all sections of the institution. It was at this time that the Chicago Musical College challenged the attention of the artistic world by greatly widening the scope of the summer school. Realizing that there were thousands of teachers and students who would be able to leave their work for purposes of study only during vacation time, the college set about to make its summer course of unexampled distinction. Prof. Leopold Auer was engaged to teach the students of the Chicago Musical College; Oscar Saenger, Herbert Witherspoon and

Percy Grainger came too, and their time was entirely taken. This summer Professor Auer, Oscar Saenger, Herbert Witherspoon and others will be with the institution again, in addition to Rudolph Ganz and Richard Hageman.

MARGIE A. McLEOD.

Alice Baroni and Robert Armour on Tour of Canada



Photo by John Weiss

Alice Baroni, Coloratura Soprano

Early in the month, Alice Baroni, coloratura soprano, and Robert Armour, tenor, started on a tour of Canada which has been keeping them busy with three recitals a week. The ten or twelve cities of their tour include Ottawa, Quebec, Toronto, Montreal, Hamilton, Kingston and London. Negotiations are pending for another tour of the same nature, but on a larger scale, next fall, under the same management as the present.

Grace Kearns will sing with the Pittsburgh Mendelssohn Choir, March 2.

FAVORITES ASSIST MINNEAPOLIS FORCES

Thibaud and Sowerby Appear as Soloists — Many Local Events

MINNEAPOLIS, MINN., Feb. 25.—Leo Sowerby was a conspicuous figure on the occasion of the last popular concert of the Minneapolis Symphony. Following Flotow's Overture to "Martha" and a graphic presentation by the orchestra of Rimsky-Korsakoff's "Scheherazade" Suite, Mr. Sowerby, pianist and composer, held the boards. His Concerto for piano and orchestra, composer at the piano, was the vehicle chosen for the exploitation of dual artistic accomplishments. As a virtuoso Mr. Sowerby exhibited skill, and no less prowess in his musical conceptions. Applause from the audience brought a solo encore. His concert and the immediately preceding subscription concert, with Jacques Thibaud, a shining soloist, were the last to be heard until the return of the orchestra from its ninth annual mid-winter tour. This tour, cut down from the customary four weeks to two, will take the musicians to Madison, Wis.; Chicago and Urbana, Ill.; Louisville, Ky.; Nashville, Tenn.; Birmingham, Ala.; Milwaukee, Green Bay, Appleton, Eau Claire and Superior, Wis., and Virginia, Minn.

Marion Baernstein-Baerman, violinist, assisted by Alice White-Nystuen, soprano, with Mrs. John F. Dahl, accompanist, appeared recently in recital in the First Unitarian Church. An interesting and enjoyable recital was also offered by Elsie Wolf, pianist, Lora Lulsdorf, mezzo-soprano, and Mr. and Mrs. James A. Bliss, accompanists. In addition to excellent playing of classics by Miss Wolf, local interest was emphasized in compositions by Mr. Bliss.

Giuseppe Fabbrini's recital in Studio Hall gratified the ear with some excellent piano work and included a group of compositions by modern composers which excited comment. F. L. C. B.

PHOEBE CROSBY Soprano

Boston Recital Feb'y 10, 1921

Herald, February 11, 1921

"Has a naturally fine voice of good size and range, her intonation is pure, she is temperamental and has a sense of fitting interpretation."

Globe, February 11, 1921

"An unusually good voice with dramatic possibilities as well as lyric qualities. Her singing shows a feeling for different styles of music as well as considerable vocal skill."

Record, February 11, 1921

"Boston music lovers flocked to hear Phoebe Crosby, whose performance was of the same high type as last year. She has an unusually good voice and knows how to use it."

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"NOT FOR FOURTEEN YEARS has the unending procession of pianists brought a Virtuoso of such PRODIGIOUS technical prowess and proficiency, AMAZING accuracy—singing tone—speed—BRILLIANCE!"—*N. Y. Eve. Post*.

"OVERPOWERING! IMPOSING is his playing!"—*N. Y. Times*.

"DAZZLING fleetness! POWER! CHARM! Compelling Virility."—*N. Y. Tribune*.

"A veritable MAGICIAN this Polish Giant—achieves the apparently impossible!"—*N. Y. Eve. Post*.

"THUNDEROUS fortissimo! ENCHANTING murmurs!"—*N. Y. World*.

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"Technique EXTRAORDINARY! Musicianship that STOOD OUT!"—*N. Y. Telegram*.

"Plays AMAZINGLY fast. PRODIGIOUS POWER and AGILITY!"—*N. Y. Herald*.

"Whispered pianissimos that made hearers hold their breath, and OVERWHELMING THUNDERS that almost threatened destruction of the instrument."—*N. Y. Eve. Post*.

"PRODIGIOUS MASTER! OVERWHELMING! IMMENSE!"—*N. Y. American*.

"It was impossible to listen without a feeling of AWE!"—*N. Y. American*.

MANAGEMENT: METROPOLITAN MUSICAL BUREAU, Aeolian Hall, New York City

Steinway Piano Used

Margaret Romaine Tells How She Studied "Good-bye" with Tosti

ON her recent concert tour, Margaret Romaine, soprano of the Metropolitan Opera, scored one of her greatest successes with Tosti's familiar song, "Good-bye." This, she explains, was due to her early friendship and studies with the composer. Miss Romaine was preparing for a concert career as a 'cellist when Signor Tosti heard her at a musicale in London, where she was living, and said, "That girl ought to be a singer." The musicale had taken place at the home of Nellie Rowe, a well-known vocal teacher, and the following day the young 'cellist went to Miss Rowe for her first vocal lesson.

"Frequently thereafter," says Miss Romaine, "Signor Tosti heard me sing in Miss Rowe's studio. I shall never forget him, a funny little man, very bald, with a patch of white hair just over his forehead and some more around his neck above his collar. One day he asked Miss Rowe whether I might coach operatic rôles with him. Of course both she and I jumped at the chance.

"In the course of time he taught me songs, too, particularly his own. The 'Good-bye' was his life. An unsuccessful love affair, and after that—'All the to-morrows shall be as to-day,' tears and sorrow. It was his favorite song of all that he ever wrote. He taught it to many great singers, among them Melba.

"As he played the accompaniment of it for me, he would turn around and say, 'Have you ever been in love?'

"Oh, yes, every girl has been in love!"

"And didn't you want to hold his hand?"

"Why, no, Signor Tosti, I didn't want to hold his hand. I might have wanted him to hold my hand."

"But didn't you ever want to kiss him?" (This very excitedly).

"Why, no, Signor Tosti, I never wanted to kiss him. But I might have wanted him to kiss me."

"Oh, then, you have never been in love!"



Photo Nicholas Murray

Margaret Romaine, Soprano of the Metropolitan Opera Company, Who Has Just Returned to New York from a Concert Tour

"What could I say to that? Possibly his ideas and mine did not coincide. Yet I sing his song, and they say I sing it with understanding, even though he and I never seemed to agree upon a conception of love."

Chamber of Commerce of Mason City Elects Band Committee

MASON CITY, IOWA, Feb. 19.—A band committee to have charge of the management and subscriptions of a municipal band was elected at the Chamber of Commerce recently, with H. B. Keeler as chairman. Other members of the

committee are Hanford McNider, Tracy Stevens, B. E. Manly, W. E. Groom, Clarence White, George Marty, Leroy Stoddard and H. M. VanAuken. The committee has a plan to send the band on a short tour of Iowa cities, after the close of the daily park concerts here, including all the larger cities of Iowa. The band will have twenty-eight members this season and the clarinet section will be materially strengthened.

B. C.

KALAMAZOO GREETES CORTOT

Pianist Heard in Fine Program Is Hailed as Master of Keyboard

KALAMAZOO, MICH., Feb. 19.—Expectations aroused by enthusiastic reports from other cities were more than realized when Alfred Cortot played at the February concert of the Kalamazoo Choral Union, in the State Armory. His mastery of technique and his ability to bring out the tone resources of the piano, together with the poetry of his interpretations, made this concert one of the most enjoyable ever heard in the city.

Leading into the Concerto da Camera by Vivaldi with a long crescendo that immediately arrested attention, Cortot played his own transcription of this work with a fine understanding of the classical spirit. The twenty-four preludes of Chopin followed, interpreted in a broad and sympathetic manner. Debussy's "La Cathédrale Engloutie"; Saint-Saëns's Etude en Forme de Valse and Bourree for Left Hand; Albeniz's "Seguedillas" and a Liszt rhapsody made up the third group. It may be trite to say that the artist won a genuine ovation but nothing could better express the appreciation and enthusiasm of the large audience.

M. J. R.

MISSOULA, MONT.—At a recent Sunday afternoon rehearsal the Missoula Choral Society presented Mr. Abernathy, the director, with a handsome ivory, gold-mounted bâton as a token of esteem and appreciation. The presentation was made by E. E. Hershey, the president, and Mr. Abernathy responded, indicating that he accepted the gift as an earnest of the society's good will.

PROPOSES OPERA HOUSE FOR NATIONAL CAPITAL

Edouard Albion Urges Great Structure as Home of Art in Washington; Advocates Resident Companies

WASHINGTON, Feb. 23.—The establishment of a great opera house in the national capital, a structure that would be the show place of the city, was strongly urged by Edouard Albion, president of the National Opera Association and director of the Washington Opera Company, in an address at the weekly forum of the City Club on Feb. 16.

"Washington is an ideal city to attract the cultural influences of America," said Mr. Albion. "It is the ideal place to foster creative musical effort and to stimulate effort in grand opera."

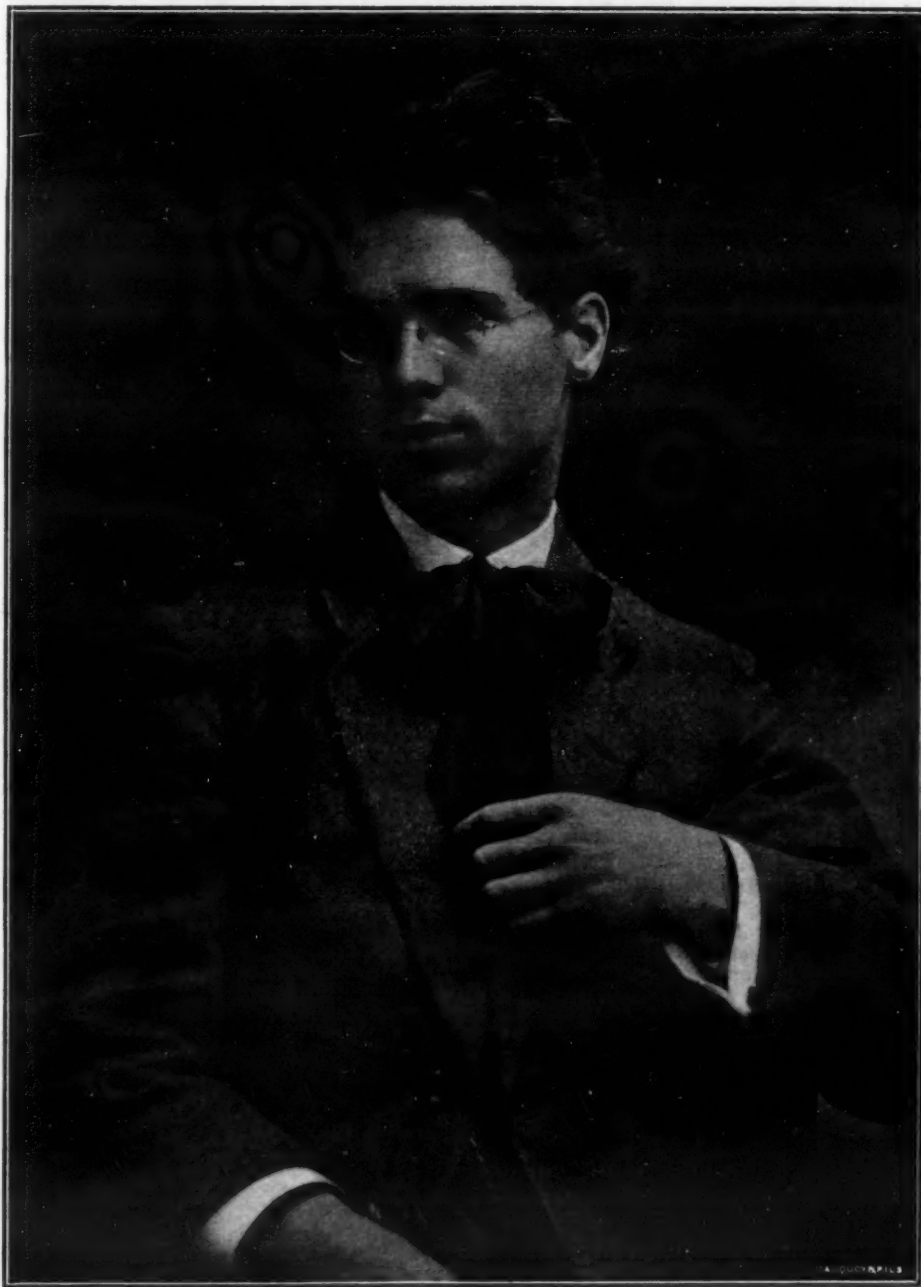
"It would be a good business venture to establish an opera house in Washington. It would advertise the city and bring big returns. The Washington Opera Company is preparing the way for the opera house of which we dream. America is about 150 years behind Europe in opera development. Our chief curse is our craving for great musical artists who can make a big flash; we are unwilling to wait for the gradual development of artists through long training."

"We will never develop a great American opera until resident opera companies are formed and the people are given a chance to build up their own music as an expression of their own ideals."

Mr. Albion said that the grand opera of Europe is not the result of the work of professional musicians, but of amateurs, who produced the first grand opera in Florence, Italy, in the seventeenth century.

A. T. M.

ALBANY, N. Y.—Scottish melodies comprised the entertainment at the weekly musicale at the Albany Institute, the artists being Joseph Calhoun of Watervliet, tenor, and Mrs. Janet Lindsay Stevens, violinist. The choir of the West End Presbyterian Church gave a concert on Feb. 17, assisted by Jeannette A. Reller, soprano; Mrs. William J. McCann, contralto; John Dick, baritone; Claude J. Holding, violinist; Lydia F. Stevens and Grace Shrieves, pianists.



MARINUS DE JONG

Establishes himself as an artist of the first rank in New York recital, Aeolian Hall, Feb. 7, 1921.

THE EVENING MAIL.—Tuesday, February 8th, 1921.

A young Belgian pianist entered the American Musical Lists at Aeolian Hall last evening and unassumingly placed the stamp of authority upon an exacting conventional programme.

Marinus de Jong carries his hearers along spontaneously with the headlong impetuosity of his rippling fingers, but exercises an equal persuasion through the dignity and reverent sincerity of his Beethoven.

He seems to be on familiar terms with classic and modern composition alike, and needs no artificial aids to the impressiveness of his interpretations.

THE EVENING WORLD.—Tuesday, February 8th, 1921.

He disclosed qualities of appreciation and poetic understanding that command respect. He was worth hearing.

THE EVENING TELEGRAM.—Tuesday, February 8th, 1921.

Marinus de Jong, a new Belgian pianist, plays with a light, graceful touch and is a musician of more than passing interest.

THE BROOKLYN STANDARD UNION.—Tuesday, February 8th, 1921.

Marinus de Jong, a Belgian pianist, made a New York debut in recital last evening, displaying good technical and musicianly attributes.

THE SUN.—Tuesday, February 8th, 1921.

Marinus de Jong, the Belgian pianist, last night gave a recital in Aeolian Hall, acknowledging his national obligation by starting the program with Cesar Franck's "Prelude, Chorale and Fugue." He also played pieces by Glazounov, Balakirev, Liapounov and Borodine, Beethoven's "Appassionata" Sonata, in which he manifested a distinctly turbulent if not perfectly lucid technique.

NEW YORK TRIBUNE.—Tuesday, February 8th, 1921.

In his playing last night there were engaging qualities. There was technical fluency and a commendable absence of affectation in manner or sentiment.

He was most successful in the filmy effects of some of the Russian pieces, especially the Etude, opus 11, of Liapounov, Debussy's "Poissons d'Or" and a little "Burlesque" of his own.

THE WORLD.—Tuesday, February 8th, 1921.

Young Belgian Pianist Pleases His Audience.

Marinus de Jong, Belgian pianist, one of the group of younger artists of that country visiting America, played to a good sized audience. Franck's "Prelude, Chorale and Fugue," and Beethoven's "Sonata Appassionata" were on a programme that Mr. de Jong interpreted in charming and poetic fashion.

THE NEW YORK HERALD.—Tuesday, February 8th, 1921.

Marinus de Jong, Belgian pianist, made his American debut at Aeolian Hall last night in a recital. His performance showed him to be an interpreter of some individual and interesting ideas, no few of which he was able to impart to his hearers.

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JULIA CLAUSSEN

MEZZO-SOPRANO METROPOLITAN OPERA COMPANY

ACCLAIMED ON PACIFIC COAST TOUR "A SUPERWOMAN AMONG VOCALISTS"



SAN FRANCISCO CHRONICLE, Jan. 24, 1921
JULIA CLAUSSEN RECITAL PROVES ARTISTIC EVENT.

Programme at Columbia is profoundly satisfying in restrained simplicity.

A quality of artistry profoundly satisfying in its restrained simplicity and avoidance of the glittering gauds of vocalism was contained in Julia Claussen's recital last evening in the Columbia Theater. Here is the most difficult kind of simplicity attained through the most sedulous pruning of every tendency toward the ornate and the merely decorative. Sensationalism is the easier way to public admiration, but the steeper and stonier path is the one chosen by all who seek in earnest the peaks of artistic excellence.

In contrast to those "queens of song" who are crowned for their spectacular value, Madame Claussen has the true regal bearing that is expression of dignity and power. Every manifestation of her art is ruled by an inner tranquillity. It is not an apathetic calm, but the peacefulness that can voice deeply felt emotions without being swept by them into exaggeration and extravagance. One feels the dominance of a personality in all that she does, the presence of a royal spirit strong in mastery.

Jan. 22, 1921

No more beautiful voice has ever been heard on our local concert stage. In Julia Claussen one hears the embodiment of all that is expected in a well-trained voice. She has an even scale, resonance, ease, power, perfect control of the messa di voce, her diminuendo effects are fine, her trill

beautiful, and the mellow, luscious quality of all of her tones is artistry personified. Such singing as we heard last night is bel canto italicized and underscored. Fine phrasing and extra fine interpretation of an excellently varied program were additional features that made the evening divinely delightful.

THE CALL, Jan. 24, 1921

JULIA CLAUSSEN CHARMS BIG AUDIENCE.

After a varied program that gave full play to her warm, vibrant voice, Mme. Julia Claussen found her audience at the Columbia Theatre last evening, loath to leave and graciously added that delightful "Seguidilla" from "Carmen," in which she gave a hint of her powerful operatic qualities.

Mme. Claussen has a charming personality and a wonderful adaptability, that swings with ease from theme to theme, from the playful interpretation of Brahms' "The Disappointed Serenader" to the more dramatic phrasing of Grieg's "En Svane," or again to the group of very lovely Swedish folksongs, which were a breath from her own native homeland.

The Swedish singer has an admirably controlled voice, flexible and colorful, and her tones are pure and sweet.

At no time did one feel a lack of sincerity, or of that pure joy in her singing which the artist herself felt. One might say that Madame Claussen had selected a program devoid of vocal embellishments to show the rich, even quality of her voice, until she responded with the Seguidilla from "Carmen," when one received a glimpse of that wealth of technique of which she is such a master.

It was a music-loving audience which had gone to hear the Swedish singer and from the first notes of the "Rondo Gavotte," by Thomas, with which she opened her program, to the gay lilt of "My Love is a Muleteer," she held it entranced.

THE BULLETIN, Jan. 24, 1921

Charming in manner, attractive and magnetic in personality, dramatic in interpretation and pleasing in voice, Madame Julia Claussen, Metropolitan Opera Company contralto, appeared in recital in the Columbia Theatre last night. The audience was discriminatingly enthusiastic.

LOS ANGELES RECORD, Jan. 20, 1921

VOCAL ART AT ITS BEST BY CLAUSSEN.

It requires no testimony, at this time or in this place, to rank Julia Claussen as one of the most finished vocal artists on the stage today. But because she is that by general consent, Mme. Claussen is one of whom great things are expected by her audiences. These expectations she fulfilled in her recital Thursday evening in the Ambassador Hotel soloists' series.

Mme. Claussen possesses a vibrant mezzo-soprano voice, the upper range of which is the more pleasing and moving. The voice, of course, is essential, but it is over-

shadowed by her intelligence. She sings with the dash, the precision, that come from perfect mental understanding of the thing to be done, and perfect mental control of the instrument by which it is to be done.

THE OGDEN STANDARD EXAMINER, Jan. 15, 1921

Mme. Claussen had been in Ogden before but her singing was a revelation even to those who heard her previous concert engagement here. Her voice is mezzo-soprano. She accomplishes wonders with arias written for the dramatic soprano and she gives perfect voice to songs that belong to the contralto. Madame Claussen has a voice that soared above the choir and organ singing fortissimo, as in the Mascagni number, and a voice that could be soft and flute-like in the lullaby, for instance.

The singer's program was highly diversified and entirely satisfactory. Her encore numbers such as "Carry Me Back to Old Virginny," "Moon Dear" and "The Rosary" were features of the evening.

Mme. Claussen has a winning personality and is a singer of striking appearance. Everybody in the audience became her friend.

THE SAN DIEGO SUN, Feb. 1, 1921

CLAUSSEN IS FAULTLESS.

Noted Swedish soprano gives wonderful concert here.

"A great artist, a great voice and a great woman," was the verdict of the audience of the Spreckels Theatre last night when Mme. Julia Claussen, the world-famous Swedish mezzo-soprano, appeared as one more of the superior attractions which the Kielland course is bringing to this city.

Mme. Claussen's work is always that of the serious, sincere artist. Vocally, she is superb and physically she is statuesque and splendidly proportioned. She handles her voice with consummate ease and delivers her message with enviable poise, dignity, assurance and effectiveness.

Wonderful Voice.

Important among her assets as an artist is an intensity of feeling that communicates itself to her audience and holds them in breathless suspense until the close of the reading. Her range is wide, her intonation faultless and her continuity of tone admirable.

Throughout her entire range, from the brilliant forte to delicate pianissimo, her voice retains a velvety smoothness together with a resonant "ping" that bespeaks the thoroughbred singer. As one vocal authority put it last night:

"There is only one way to sing, and Julia Claussen has found or been shown the way. The physical, mental and spiritual endowments, the three necessary attributes of a great singer, are there, and Mme. Claussen is mistress of the art of commanding her resources."

BRIEF EXCERPTS FROM THE PRESS NOTICES OF JULIA CLAUSSEN'S APPEARANCE IN BALTIMORE ON DECEMBER 20, 1920:

Mme. Claussen is to be numbered among the supremely great artists. Combining with her statuesque, Amazonian presence a voice of robust grandeur, wide range and perfect intonation, she completely dominates the concert stage and imparts an emotional intensity to her interpretations that is decidedly moving and highly satisfying.

Nietzsche would have termed her a superwoman among vocalists, for few can accomplish the big, stupendous arias with quite the success of Mme. Claussen. Seldom do we hear such memorable renditions of Brahms' stirring "Sapphic Ode," the exotic Bemberg "Chant Hindou" and the beautiful "Ah, mon fils," from Meyerbeer's "Le Prophete."

BALTIMORE EVENING SUN, Dec. 21, 1920

Mme. Claussen was in excellent voice and suggested with great accuracy as well as with much sentiment the character of the various compositions, giving a mystic tone to the "Hindu Chant," by Bemberg; a bantering touch to the Delibes song, "Bonjour, Suzon"; and intimate flavor to "Tes Yeux," by Raley, and a coquettish flip to Brahms' "Disappointed Serenader." She struck a note of deep tenderness in the "Cradle Song," by MacFayden, and imparted a languorous, semi-humorous savor to Di Nigero's "My Love is a Muleteer."

Even more impressive was she in the singing of the rondo-gavotte from Thomas' "Mignon," and the aria "Ah, Mon Fils," from Meyerbeer's "The Prophet," which elicited such great applause that the singer responded by singing the aria from "Mon Coeur a ta Voix" from Saint-Saens's "Samson and Delilah."

BALTIMORE SUN, Dec. 21, 1920

MME. CLAUSSEN RETURNS TO THE METROPOLITAN OPERA COMPANY FOR THE MONTHS OF MARCH AND APRIL

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Aeolian Hall, New York



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The Laramie Republican last week
says:

"Louis Kreidler gave a concert which could not fail to please the most exacting critics. Mr. Kreidler is possessed of a voice of beauty, of which the clearness of the head tones, which have an almost tenor quality is a marked feature. Mr. Kreidler's greatest ability lies in his interpretative power. He sings with real artistry—whether his numbers be dramatic, touching or light, he catches the exact mood, and sweeps his audience with him into the frame of mind to enjoy the composition which the composer intended it should receive.

"Kreidler's enunciation is so perfect that one cannot forbear to mention it. Not a word is lost to his audience and the lyrics take on added beauty under his skilful handling of the phrases. He sang the entire program without notes of any kind, and yet never for a minute was he at loss for a word or for a note. He sang with authority, and with the added power which such command gives the artist.

"Although Mr. Kreidler's charm is difficult to analyze, the element of virility in the man himself cannot be overlooked as an important part. There is about him the enthusiasm of youth, a hearty sense of good nature, and a stage presence which bespeaks years of successful experience.

"In addition to his many other excellences, Mr. Kreidler proved himself a program maker of much skill, for his numbers were varied in scope, calculated to please all types of his auditors, and arranged with a view to interesting contrast. The evening's concert reached its height in 'Danny Deever,' which Kreidler sang superbly, with a burst of dramatic feeling which almost brought the audience to its feet. Following it with the Toreador song, Mr. Kreidler was recalled by prolonged applause, and the audience would not go home until he sang just one more number. He concluded his program with 'Thank God For You,' in an outpouring of melody that sent his audience away strengthened and inspired.

"So pleasing was every number that each should receive individual mention, yet so generous was the program that space forbids. There were three arias, the 'Vision Fugitive' that opened the concert and two from the oratorios, 'It Is Enough,' which Kreidler sang with a depth of fervor and meaning seldom heard, and 'Why Do the Nations Rage?' in a manner only manifested by a great artist.

"The concert was a great success."

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Making One's Own Opportunity in Opera

Florence Macbeth, American Coloratura of the Chicago Opera Association, Tells How Determination Forces the Hand of Luck—Finds Concert and Opera Work of Equal Interest

IF you were to meet Florence Macbeth, the young American coloratura soprano of the Chicago Opera Association, at five o'clock on the day when she was to start at five-thirty for a concert engagement in Toledo, Ohio, following a successful appearance in New York as *Gilda* with the Chicago Opera singers at the Manhattan Opera House, what would be your first remark? You'd ask her, of course, which she liked the better, concert or opera.

For that she would give you a smile, since the question is, apparently, the first which every new acquaintance puts to her. But if the question is obvious, the answer is not. She likes, she says, both equally. One of the criticisms which she remembers most happily is that of the late Mr. Hunker, so said, "She brings to opera the same finesse of vocal art as to concert."

The reason that her answer, given with evident sincerity and not for diplomatic effectiveness, is surprising, is that American singers are almost inevitably confined to the concert-field, where any however slight connection which they may form with the established opera companies is valuable to them for the réclame it gives in the smaller cities and towns throughout the country. And on the other hand, singers who have made a really notable impression in opera—foreign singers, for the most part, that is—generally find no better use for concerts than the chance for display advertising of a high order. These singers cut their opera performances out of the whole cloth of their art and throw the left-over snips and scraps to the concert audiences which they believe possessed of more cash than culture.

A Significant Calendar

That the two fields are equally inviting to Miss Macbeth is proved by her calendar. The Toledo engagement for which she left New York on Feb. 15 was the opening gun of a tour which, by the first of March, will have taken her to the South; to the Middle West in April; then East again, and back to the West in May. Her time is all planned for up to the summer, and the only reason her summer isn't signed away is that she cannot bring herself to decide just yet between the rival attractions of her opportunities. Her concert work opened this season on Sept. 19; the Toledo date was her forty-eighth, counting from that, and she has made thirteen operatic appearances.

It was back in 1914 that Campanini engaged her for the Chicago company. Within the next few seasons she had to meet not only the usual apathy of the American public toward native artists but the addition to the company of the most spectacularly successful of present-day coloraturas. Miss Macbeth has more than held her own. It is certain that *Gilda* has been hers exclusively in Chicago this season, and that her *Lakmé*, studied in ten days to meet an emergency, was highly acclaimed.

What Hard Work Means

The very evening before she was to sing her first *Lakmé*, another emergency left the first "Carmen" cast of the season without a *Micaela*. Miss Macbeth had never sung the part but twice in her life, once five and again three years ago; but she undertook it and was received by Mary Garden's calling her notable among operatic artists for dependability. Getting home between two and three o'clock in the morning, the young artist fell to work again at her *Lakmé*, which had already been given five to six hours' study daily. She had never had a *mise-en-scène* rehearsal; yet so finished was her dramatic conception of the part that it won special praise at her performance in the evening.

"You must be immensely lucky!" Another remark, this, which must be obvious to Miss Macbeth, for she smiles again before proceeding to expound her belief that American singers generally have laziness rather than bad luck or organized opposition to blame for their failure to get ahead.

"No one who adds to talent the invincible determination to win recognition can go under in the long run," the singer declares. "I had only had four perform-



Photo by H. A. Atwell

Florence Macbeth, American Coloratura of the Chicago Opera Association

ances abroad and none in America at the time when Campanini engaged me. My own case gives my claim no confirmation comparable to that of a friend's experience. This girl, who is to make her real début under notable fine conditions within the next couple of seasons, has had no European experience at all; yet she is well routinized. She happened to hear of a little Italian company which was giving performances on the Bowery, and she went and offered her services to the director. She had studied certain rôles by herself and so was ready for an appearance. Her offer was accepted, and she stayed in the city during the summer heat to sing ten or a dozen performances. Certainly the conditions were unpleasant—she could not even venture to go to the theater alone—it was in a district of such bad repute—but she got her experience, and next season she was

ready for something better, and she got it. She offered her services to another director, slightly higher up in the artistic scale than her first employer, and again she was accepted.

"What American singers lack is not the way but the will to succeed, in nine cases out of ten." D. J. T.

SYRACUSE, N. Y.—The choir of the First Baptist Church, Prof. Howard Lyman, director, and Charles M. Courboin, organist, has presented on three successive Sundays the following works: Gounod's "Gallia," Gaul's "Ruth," and Rossini's "Stabat Mater." Gladys Weller, New York soprano; Charlotte Snyder, Alice Coddington, Mildred Potter, Robert S. Sargent and C. Harry Sandford have been heard in the solo parts.

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NEW YORK, FEBRUARY 26, 1921

A HARROWING WEEK

For all the world of music, and for millions whose normal sphere is not that of opera and the concert hall, the week has been one weighted with anxiety and dread. No similar situation of international concern and distress, such as that which grew out of the relapse and subsequent critical condition of Enrico Caruso, can be recalled. Perhaps no such tribute of love ever before was accorded a singer as that represented by the apprehension his collapse caused in every civilized country. Countless cable inquiries were an indication, if only in a miniature way, of the great wave of sympathy and fear which engulfed every land where the tenor's magical name was known.

In New York, where Caruso's greatest triumphs have been achieved and where he is best known, both as artist and as a man, the situation was not so much summed up by the striking circumstance that newspaper extras were issued to publish broadcast the last word bearing on the idolized tenor's fight for life, as by the fact that the first question on the lips of men and women, wherever they met, was almost invariably, "How is Caruso?" In their concern over the stricken master of song, those who knew him best found utter strangers to the tenor sharing in their distress.

Nor was the emotional stress of Caruso's critical illness all that laid a heavy hand on those to whom the personalities of music mean something more than mere names. From Italy came the news, luckily false, that Giacomo Puccini, most celebrated of present-day Italian opera composers, was dangerously, perhaps fatally, ill. The thought of the possibility of losing the man who wrote "La Bohème," "Madama Butterfly" and "Tosca" was one to stagger and dismay.

Cutting keenly in a personal way, another burden of sorrow was added by the death of Sylvester Rawling, for many years musical critic of the New York *Evening World*. Following so soon after the death of his friend and colleague of the *Morning World*, James

Gibbons Huneker, it deepened the gloom of hearts already cloaked in sadness, and left them more than ever a prey to harrowing misgivings regarding Caruso. The heroic fight of that gallant artist—his dauntless will to live—meant more to the world than even he can ever know.

HAVE ITALIAN COMPOSERS LOST THE LAUGH?

Fresh perusal of the music of Rossini is commended to the Italian futurists by Alfredo Caselli, who fears the heirs of that giant of early nineteenth century opera have lost the saving grace of humor. He deplores the importation into Italy of Viennese operettas and French vaudevilles, largely because these have replaced the traditional *opera buffa* which once was the all-popular entertainment in Italy, and which was a distinctly national product.

Whether or not Italy was, as he poetically expresses it, "the birthplace of laughter," and irrespective of some room for disagreement as to the respective merits of *opera buffa* and Viennese operetta—for the latter has had composers whose scores are not to be dismissed as unworthy simply because there have been many other inferior works of similar origin and type—the lack of the laugh, or even the smile, has been felt in more than one outstanding work of the later Italians.

Since the young blood of present-day Italy seems largely to have forsaken national traditions and gone far afield for its models in symphonic and program music, it is not so remarkable that little of the sunlight and waggery of Rossini is to be found in their scores. Tragic gnashing of teeth has seemed to interest them more than sunny good humor. But Casella's remarks apply forcibly to latter-day Italian opera, which, in seeking first of all for emotional intensity, has not failed to play for relief and contrast in moments of fun.

The laughter of Verdi's "Falstaff" remains, of course, a colossal exception, though it scarcely harks back to the bubbling drollery of the Rossini period. The grim and Titanic in "Falstaff" not infrequently overwhelm the amiable. Since Verdi, Puccini has essayed, in parts of "Tosca" and "Bohème," and quite generally in "Gianni Schicchi" to keep current the tradition of Italian humor. The *Sacristan* in the musical version of the Sardou melodrama must labor manfully for such smiles as his garrulosity may provoke.

The Bohemians of the Latin Quarter find their musical utterance rather too full-blooded for other than forced gayety. Beloved as "La Bohème" is, it has not the Gallic lightness and sparkle which a humorously inclined French composer might have given it. "Gianni Schicchi" is more droll in its situations and its stage pictures than in its music. Skillful work it is, and the right interpreters can make it agreeably amusing. But the score scarcely yields any really spontaneous fun, such as has caused Casella to turn admiringly to the antiquated and outmoded, but still effervescent, writings of Rossini. It is difficult to conceive of any subsequent Italian writing "The Barber."

NEW LAMPS FOR OLD!

The classics are in process of being rediscovered by the very modernists supposed to be their negatives. It is now some time since Debussy wrote his "Hommage à Rameau" and his "Hommage à Haydn," but only recently Hugo von Hoffmannsthal, textually associated with Richard Strauss's most advanced scores, "Elektra" and "Le Légende de Joseph," published in the *Berliner Tagebuch* a rapt eulogy of Beethoven, "...who stepped into the world of Haydn and Mozart as did Adam into the land lying between the four rivers of Paradise." Alfredo Casella, the inventor, as Gatti says, "of a tonality altogether new, which decisively differentiates his music from that of other neo-moderns such as Stravinsky and Schönberg," is preaching the gospel of—Rossini!—to the Italian verists. And now, finally, comes Darius Milhaud, leader of the French "Six," the gruntings of whose seals, during the repast tonally pictured in his "Second Symphonic Suite," excited the indignation of a Paris audience some months ago, fervently singing the praises of Mendelssohn, whom he terms "the greatest classic of the nineteenth century." Are the magicians and necromancers of modern tone coming to the conclusion that the time-tarnished lamps of the great ancients of music have a value lacking in their own newly glittering and highly polished wares?

Those medical researchers who are seeking the cause of sleeping sickness might do worse than start their investigations with attendance on certain concerts.

It has been suggested that customs and immigration officials might be protected from the dangers of writers' cramp if all their various entry blanks were printed so as to read, "occupation, violinist," with space to insert something else applicable to the exceptions.

PERSONALITIES



Paul Althouse Out in Oregon

At an altitude of 1000 feet, the above snapshot shows Paul Althouse, who is now out West on a successful concert tour. The snapshot was taken at Crown Point, Columbia River Highway, looking up the canyon, when Mr. Althouse was in Portland. He gave a recital there at the Heilig Theater on Feb. 9, scoring a distinct success, having to give as many as six encores.

Arden—Prima donnas have been known to balk at making more than two appearances within a week. Not so Cecil Arden, the young American contralto of the Gatti forces. She was heard in five successive performances at the Metropolitan during the week of Jan. 31, and in another five during the week of Feb. 7.

House—Even though it is the prerogative of tenors to make flights, at least vocally, it was a worthy tribute to his art as a tonal aviator when Judson House was engaged to sing the tenor rôle in "An American Ace" with the Mendelssohn Club in Albany, N. Y., recently. "But I was only in the infantry," protests Mr. House.

Hurlbut—Harold Hurlbut, the American tenor, whose admiration for his master, Jean de Reszké, leads him to call himself his disciple, has added the instruction of a poverty-stricken Italian marquis to his occupations. On a recent trip to the Riviera, Mr. Hurlbut discovered this young man, who has a beautiful tenor voice, among a group of street singers. A soldier in the war, the singer also wears the silver star for life-saving in a recent earthquake in Italy. He has been entirely dependent on what he could get from singing in the streets.

Schindler—Kurt Schindler has received word from Leipsic that on Jan. 14 his brother, Ewald Schindler, was married there to Nora Nikisch, the daughter of Arthur Nikisch. Ewald Schindler is a well-known actor in Leipsic, and it was through his professional activities there that he met the daughter of the great conductor, she being also attached to the dramatic stage here. Kurt Schindler expects to join his brother during the summer in Italy, where the newly-wed couple will spend the summer.

Burleigh—The fact that he is an extremely modest young man with a strong aversion to exploiting his own works does not count with his audience when Cecil Burleigh, the talented violinist, gives a recital. He is compelled to play at least one group of his own compositions when he gives a program. His manager recently received a letter from a prominent club president saying that local violinists had been playing works by Burleigh and club members naturally expected to "hear the interpretations of the man whose genius is responsible for them." Requests in similar terms are becoming common. There is no getting away from the hyphen that connects violinist and composer.

Werrenrath—To any gathering met for the purpose of debating the question whether 'tis nobler to be fat than lean Reinald Werrenrath could contribute but a neutral figure. However, it was because of his artistic gifts in song that he was chosen to appear before a recent meeting of the Press Club in Washington, when an assembly of dignified diplomats and others no less dignified or diplomatic, earnestly debated the subject, "Resolved, That it is more noble to be fat than lean." Had the favored baritone sung Dwight Fiske's joyous defense of avoirdupois, he would have thrown something on the scale in favor of the Falstaffian form, but as it was he remained diplomatic, and neutral.

Schipa—Friends of Tito Schipa became alarmed last week when it was reported that the tenor had been haled into court, and were much relieved to learn that he had merely gone on a visit to an old friend, Magistrate Francis X. Mancuso of the Women's Court. The judge recognized Mr. Schipa when he entered the room and halted proceedings long enough to invite the tenor to a seat beside him on the bench. Later the two visited the Traffic Court, where Mr. Schipa heard justice dispensed and vowed there should be no speeding for him, except in the matter of vocal flights. He was finger-printed at his own request, and perhaps thinking it would be well to strengthen his "influence" with the judge, invited him to occupy a box at the opera that night, when Mr. Schipa took part in the performance.



Who Played the Fiddle for Thibaud?

Bauer and Thibaud recently gave a joint recital in Detroit and one of the papers there, after generously praising the work of both artists, said: "Charles Hart was at the piano for Bauer." Such is fame on the concert platform!

M. P. T.

Language Concealing Thought!

The following flowerets are plucked from this week's programs in a city not a thousand miles from New York:

Overture to "Rosamunde".....Schumann
 Milady Polonaise.....Chopin
 My Love Is Like a Red, Red Rose,
 English Ballad
 T. L. K.

After all, why are programs, anyway?

Skads of Philostratus!!

Possibly Prohibition may be blamed for the following juxtaposition, taken from the program of a concert in a Pennsylvania city: "Drink to Me Only With Thine Eyes," Old English; "Oh, Didn't It Rain," Burleigh.

The question is raised, was the rain produced by eyes which had been over-indulging in Volstead punch?

G. B. N.

Versatile Miss Hempel

Our esteemed contemporary, *The Tribune*, in writing of Frieda Hempel's appearance with the New York Symphony, says that she sang: "The air 'Sweet Bird' from Handel's 'L'Allegro, Il Penseroso,' and an air from Gluck's 'Iphigenia in Aulis,' Grieg's 'Peer Gynt' Suite, Massenet's 'Scènes Pittoresque'

and Rimsky-Korsakoff's Suite 'Scheherazade.'"

But what we'd like to know is: How DID SHE DO IT?

How About Musical Lights?

A clipping from an unnamed paper from an unnamed place announces that "Paderewski, the distinguished Polish musician, whose artistry at the piano has delighted music lovers for more than a generation, has announced his retirement from the stage."

Who Says There is a Crime Wave?

[From the New York Morning Telegraph]

Chicago, Feb. 7.—When Ralph Justine, accused of numerous artistically done burglaries, confessed his guilt to the police today, he ended his tale thus:

"But I didn't spend the money foolishly, sergeant. I didn't throw away what I got from those robberies in cabarets and on women like most men would do. I bought phonograph records. I love music."

He was captured in a musical instrument house while listening to operatic selections.

In the Interest of Cheaper Eggs

Paraphrasing the late Laurence Sterne, we might say: "They order these things better in Canada," I said.

Ottawa, Can., Feb. 1.—The Journal to-day prints the following story as told by a Hawkesbury farm woman: "My hens weren't doing their duty like they should have done when eggs were a dollar a dozen, so I said to my daughter that we would see what music would do. I had read somewhere that music would help them. My daughter and I played the mouth organ out in the back yard in front of the hen coop, and the hens responded nobly. Yes, in half an hour there was a big white egg in the nest."

Musical America's Question Box

IN this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered. Communications should bear the name and address of the writer. Address Editor, The Question Box.

Varia

Question Box Editor:

Where are Maria Gay and Giovanni Zenatello at the present time? Are they singing in opera? Where is Fely Dereyne, formerly of the Boston Opera Co.? Is the report in the Canadian papers that Edmond Clement is to return to the United States for concerts this season true? Will you explain why certain artists like Bonci, Garden, Matze-

nauer, etc., have made a few talking machine records and then have stopped making them? The question is frequently asked by "country musicians" who wish to enlarge their collections of records of the really first grade artists and who find only two or three listed in the various talking machine concerns' catalogues.

ANNETTE B. LAMARQUE.

Dorset, Vt., Feb. 1, 1921.

In France. We have not heard any direct news of their professional activities for some time past. We do not know. Edouard Clement wrote directly to MUSICAL AMERICA last season that he expected to come to America this year, but we have heard nothing definite about him since. We are afraid you will have to apply directly to the artists or the phonograph companies for an answer to your last question. There are so many possible reasons, that we should hesitate to express an opinion in the matter.

CONTEMPORARY :: AMERICAN MUSICIANS

No. 158

Philip
James

PHILIP JAMES, organist and composer, was born in New York City, May 17, 1890. His general education was obtained in the public schools of this city and in the College of the City of New York.



Philip James

His musical studies were pursued principally in the United States, under such instructors as Homer Norris, Elliott Schenck and J. Warren Andrews. He made his recital debut in Royal Albert Hall, London, in 1908, and subsequently became musical conductor of the

operettas of Victor Herbert and the theatrical productions of Winthrop Ames. He has held the posts of conductor of the Southland Singers, New York, 1916-17, conductor of the one hundred Westwood Musical Club for two seasons, and has been director of the St. Cecilia Club of Jersey City. He is a composer of songs and choral works published by Schirmer, Carl Fischer, H. W. Gray, Ditson and Huntzinger and Dilworth; he has written a violin sonata, two symphonic works and three choral cantatas, scoring one of them "Triumph of Israel" for orchestra. During the war Mr. James was commissioned and served with the A. E. F., returning to the United States as associate conductor of General Pershing's band. Since his return he has conducted the Herbert operettas, and has also taught theory and composing. He married Millicent Eady Gray, Sept. 7, 1916, in New York, where he makes his present home.

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Of Many Things

Question Box Editor:

Will you please tell me know the names of the trumpet players in the Detroit Symphony? Also, will you inform me who was the composer of the "Rakoczy March"?

MISS MAYO.

Brookline, Mass., Feb. 6, 1921.

Write to the manager of the Detroit Symphony, Robert de Bruce, Orchestra Hall, Detroit, Mich. The "Rakoczy March" is an ancient Hungarian tune. It was introduced by Berlioz into his "Damnation of Faust," but was not composed by him, as is sometimes supposed.

???

Puccini Operas

Question Box Editor:

Can you tell me if the Puccini "Trittico" has been dropped from the repertoire of both the major opera companies? Where could I get a treatise on the themes used by Puccini in "Madama Butterfly"?

RICHARDSON BROWN.

Auburndale, Mass., Feb. 4, 1921.

The "Trittico" is still in the repertoire of both the Chicago and Metropolitan Opera Companies. There is no book published on the themes in "Madama Butterfly" so far as we know. Thank you for your reply about "The Wedding of the Operas." We are sending it to our correspondent by mail, as it is too long to print in this column.

???

Concerning Rosa Raisa

Question Box Editor:

What is the correct pronunciation of Rosa Raisa's last name? When and where was she born? What was her first rôle in America?

MARY MILLER.

New Britain, Conn., Feb. 15, 1921.

Rah-ee-zah, accent on the second syllable. Born at Bielostok, Russia, in 1890. "Aida."

???

Louise Homer in Paris

Question Box Editor:

Will you kindly tell me what the Paris critics had to say of Mme. Louise Homer's singing of the rôle of Amneris, and what other rôles she sang in Paris when the Metropolitan Opera Company appeared there in 1910. Did Caruso sing Radames in Paris?

G. L. LABIANA.

New Orleans, La., Feb. 15, 1921.

Sidney Homer, the composer, husband of Mme. Homer, to whom your inquiry was referred, says that Mme. Homer's press book was at their summer home, hence it was not possible to quote the Parisian reviews verbatim. He said, however, that all the critics wrote enthusiastically of Mme. Homer's "Amneris" though they found her "Mrs. Quickly" in Verdi's "Falstaff," the only other rôle she sang during the engagement, less interesting than Marie Delna's impersonation of the same part. Caruso sang "Radames" in the "Aida" performance.

???

On Various Matters

Question Box Editor:

What is the correct pronunciation of: Sevcik, Engel, Menges, "Eugene Onegin"? Who is André de Coppet? When and where was Galli-Curci born? What are the first names of Altschuler and Barrère? What is the nationality of the pianist Berumen and how is his name pronounced?

RUTH C. LARUE.

Susquehanna University, Selinsgrove, Pa., Feb. 15, 1921.

"Scheff-tchik" accent on first syllable. "Engl," "Menn-jess," accent on first syllable. "Yev-gheay-nyi Aw-nyay-gheen" both accented on second syllable. Russian names are very difficult to transcribe as the language has numerous sounds ours does not possess. The "e," for instance, always has a shadowy "y" before it. André de Coppet is the son of Edward de Coppet who was the founder and patron of the Flonzaley Quartet. Milan, Italy, Nov. 18, 1889. If you mean Altschuler, the conductor of the Russian Symphony, his first name is "Modest," pronounced Mo-desst, accent on second syllable. Barrère's first name is George. Ernesto Berumen is a Mexican. His name is pronounced "Bay-roo-men" accented on the second syllable.

???

Ysaye's Son

Question Box Editor:

Has Ysaye a son who is a violinist? Has he ever appeared in the United States?

L. N.

Vineland, N. J., Feb. 5, 1921.

Gabriel Ysaye, son of Eugene Ysaye, is a violinist and is now second concertmaster of the Cincinnati Orchestra. He has been heard as a soloist.

VERA POPPÈ

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Now filling engagements in one of the longest tours ever arranged for any artist.

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Mr. W. L. Hubbard of The Chicago Tribune:

"Vera Poppè has a personality both forceful and charming. Her tone has character and vitality, as well as sweetness. Melodies sung by her cello have that indefinable impulse that convinces; some trick of rhythm, a quaint accent, an unexpected inflection, holds the attention and quickens the sympathy of the listener."

Mr. Herman Devries of the Chicago Evening American:

"Miss Poppè is a delightful cellist, possessing the warm, mellow tone, which is the cello's charm, and besides an attractive gift of interpretation and a good technic to display it. Her talent as composer is not less laudable, and her 'Song of Pan' had to be repeated."

"If Miss Poppè continues to work conscientiously she may some day need little more than an 'r' to make her a worthy emulator of the great composer-cellist whose name her own so closely resembles."

The Milwaukee Sentinel:

"Her playing is a delight, for not only has she a tremendous technique, but plays with a freedom and sweep that are more like a man's than a young girl's. Her bowing is so solid as to produce a tone of great depth, and a certainty of execution in all of the brilliant passages, most convincing to hear."

Detroit Saturday Night:

"Vera Poppè demonstrated the fact that she is one of the brilliant cellists of the day. Her tone is noble and majestic, and it is evident that she is to the manner born for great occasions."

The Toledo Blade:

"Vera Poppè, whose G string sings in tones to coin a phrase to fit the fact of liquid velvet, and whose adroitness in bowing and double stopping is a gracious experience. So enthusiastically was Miss Poppè received that she has been re-engaged next year."—H. L. HEWES.

London Times:

"Her fine tone and fluent technique were quite remarkable, and revealed an exceptional mastery of the instrument."

Glasgow Herald:

"The young artiste, Miss Vera Poppè, is an admirably equipped player, the tone she produces being unusually robust. In quieter parts she proved that she can also coax her instrument to tenderness if need be."

Yorkshire Post:

"She revealed a full penetrating tone, a broad style, and an attack characterized by masculine vigor."

Staffordshire Sentinel:

"Miss Vera Poppè, the cellist, proved a very satisfactory capture. It was the young lady's first provincial appearance, and the very generous things said of her playing when she gave a concert in London in May are fully justified."

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NOVAES AND THIBAUD STIR JOY IN ST. PAUL

Pianist and Violinist Appear
as Soloists with Symphony—
Local Offerings

ST. PAUL, MINN., Feb. 19.—Pre-eminent among the musical events of the season was the appearance of Jacques Thibaud as soloist with the Minneapolis Symphony at its last concert. By his sheer beauty of tone and elegance of style, in the delivery of Mozart's Concerto, No. 6, the beauty of the composition was fully exposed, to the delight of the audience. Saint-Saëns's "Introduction and Rondo Capriccioso," Op. 28, was insinuatingly beautiful in the hands of

the artist. The appreciative response of the audience was good to see and hear. Mr. Oberhoffer's numbers were the Beethoven Symphony No. 4, and Bantock's Prelude to "Sappho," the latter given its first hearing in this city. They were gratefully received.

The appearance of Guiomar Novaes marked a preceding orchestral concert. Her playing was brilliant and her tone incisive in the Schumann Concerto. The persistent applause was rewarded by a Chopin Waltz and a Spanish number of popular liking. Brahms's Fourth Symphony was effectively set forth by the orchestra and Wagner's Prelude to "The Mastersingers" played as the closing number.

Harry Phillips's presentation of Brahms's "Four Serious Songs" became peculiarly significant as a feature of the last Schubert Club concert. The baritone's rich, sonorous voice, his dignified presence and restraint were effectively

employed in the interpretation of music adapted to his style. Margrethe Pettersen pleased by her excellent pianistic accomplishments. Harrison Wall Johnson, William MacPhail and Carlo Fischer gave a performance of the first movement of Tchaikovsky's Trio in A Minor and Schütt's "Five Episodes."

On a previous occasion, Mildred Phillips Kindy and Mrs. C. D. Robinson collaborated in the interpretation of Chinese Poems set to music by Carpenter, Griffes, Crist and Horsman. Mabel Jane McCabe proved herself a capable pianist. Elizabeth Endress exploited a fresh and lovely voice in varied songs.

F. L. C. B.

Namara Reveals Herself Penwoman as Well as Singer



Marguerite Namara, American Soprano,
Who Pens Pointed Aphorisms for
Music-Lovers

AS a singer, Marguerite Namara is well known, but as a penwoman she has kept herself modestly in the background. Yet she is not without skill as a writer. The following aphorisms, which she has recently set down, will reveal a talent unsuspected by those who have admired her gifts as an interpreter of songs:

"I don't want to sing a song merely as it is. Every good song has the germs of beauty in its notes, the suggestion of possibilities that a future or another life may bring forth. I would like to sing it as it would be sung in Heaven, after it had been sung there a few thousand years by the angels."

"Poor interpretation of impressionistic

music is the refuge of the incompetent singer."

"A simple song gives to the artist the same forms as opera; in a typical song we can read the history of its nation."

"An artist who cannot do great things without music before him cannot do very great things even with the music constantly before him."

"It must be great fun to be able to damn a singer in the columns of a newspaper, and have the artist condemned continue more successfully than ever, just as if nothing had happened."

"Why are there so few good music critics? Only men or women who are good musicians themselves can be music critics, and as most musicians are very one-sided in their judgments, and only those of the broadest and most catholic views have the right to sit in judgment on the work of their fellow artists, and as most of these are wholly absorbed by their music, it leaves very few competent persons to write music criticisms."

"I have a very modest opinion of myself. I have also a very modest opinion of other singers."

"Theologians have invented a Heaven I don't want to go to; a Hell I am not afraid of."

"A song is always a song. Even if it be the simple song that everybody knows, it shares, in its humble way, in the glories of the great arias from the opera and modestly sets forth its portion of melody with which the others are more richly endowed. It is cruel to tread it underfoot and crush it into the dust only because it had its source outside the pale that incloses the great composers, and has no tender hand to cherish it and guard it from the destroyer."

"The audience scans a recital program, picking out the 'Un bel di's, and the 'Vissi d'artes,' and wishes that the artist would hurry up and get to these well known selections; but there is a great deal there besides for one who seeks it and will stop to look and listen for it, forgetting, for the moment, to be dazzled by the grand arias that it is safe to approve as the multitude and critics have approved them for such a long time."

"The singer is still a singer; he is one of the chosen ones, even though he possesses but the smallest voice; though his work is but a pale shadowing of that done by his more gifted brothers; a small, still voice—but an artist—lost in comparison with the golden voiced singers of world-wide renown."

"A woman's voice is the rose in the Garden of Singing; all the little weeds of imperfection must be kept from it by hard work to have it bloom to perfection."

Start Lenten Musicales at Bridgeport

BRIDGEPORT, CONN., Feb. 15.—For the first of the Lenten musicales at the United Church on Monday afternoons from Feb. 14 to March 14, Mrs. Elmer Beardsley, organist and choir director, the program was given by Charles Gilbert Spross, organist, and Jackson C. Kinsey, baritone, of New York City, yesterday. A vocal number from Parker's "Hora Novissima" and Kramer's "Chant Nègre" for organ represented the American composers on the list.

MISSOULA, MONT.—Austin Abernathy, with a number of his vocal students, recently gave a program for members of the Orchard Homes Country Club. All the numbers were heartily received.

THIRTY APPEARANCES ONLY

November, 1921 to February, 1922

VECSEY

"The Violinist of Violinists"

"The scenes at both Vecsey's concerts would have made any American manager, including the late-lamented Barnum, envious. The mob filled the hall to overflowing. It went wilder and wilder as the concert proceeded, and instead of waiting until the end before storming the podium to beg for encores, started a frontal attack before the last number, blocking all the aisles and making it physically impossible for well-behaved people to leave their seats until the last encore was given and the lights turned out. Such shouting, such demon-like behavior I have never witnessed, even in Germany, where people insist on getting more than their money's worth; and inquiry reveals that *Vecsey is actually the biggest drawing card—barring nobody, tenors and sopranos included—in Europe.*"

From a *Musical Courier's* Berlin Correspondent, Jan. 6, 1921

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BARRERE ENSEMBLE PLAYS NOVELTIES

Works by Poldowski and Scott
Featured in Program at
Aeolian Hall

Persuasive George Barrère led an Aeolian Hall audience off the broad highway of music into a by-path of woodwind Tuesday afternoon, Feb. 14, when the Barrère Ensemble presented another of those occasional programs that delight searchers after the exotic and the novel, whether it be futuristic or archaic. In this instance one of the composers represented—Lady Dean Paul, better known as Poldowski—appeared in person to conduct her Suite Miniature, played in New York for the first time; and another contributor to the program, Cyril Scott, also with a first-time work, was discovered in the audience when Mr. Barrère leveled his silver flute at him by way of redirecting the applause which greeted the Scott number.

The program began with Mozart's Serenade in C Minor, for two oboes, two clarinets, two bassoons and two horns. Well played, it was of inspiring freshness and charm. Mr. Barrère was heard then in two flute solos, with piano accompaniment by Walter Golde. The first was an adaptation of the Intermezzo from Henry Hadley's opera, "Cleopatra's Night," constructed upon the ballad-like theme of the first act soprano air, "I love you." The second was Mr. Scott's "Scotch Pastoral," in which "Bonnie Sweet Bessie" does duty in various guises, as the basic material. Later in the afternoon, the flautist played the late Charles T. Griffes's Poem, for flute and piano, a work of some dramatic as well as melodic appeal, but over-long. Needless to say, this prince of flautists gave these numbers with much sweetness and grace, and without vaunting his exceptional technique.

The Poldowski suite, which the composer directed, is salon music, scored for flutes, oboe, oboe d'amour, English horn, clarinet, basset-horn and bass clarinet. The archaic inference of the choice of instruments was to some extent carried out in the treatment of the old dance forms in which pleasing material has been skilfully cast. The audience demanded a repetition of the Rigaudon and Gigue, which closed the suite.

Completing the program was the Persian Suite of André Capet, not entirely unfamiliar in Gotham. Its Orientalism is the Orientalism of France. Colorful, and with arresting moments—particularly the opening of the concluding Serenade, "Iskia Samaisi"—it sated through much reiteration, and through heaping, rather than contrasting, the pigments of the woodwind palette.

Martin Richardson to Appear with Oberhoffer

Not since he was seven years old has Martin Richardson, now a figure in the professional field, appeared with Emil Oberhoffer, now conductor of the Minneapolis Symphony. He was then in a choir at St. John's Church in St. Paul, under Mr. Oberhoffer's direction. Mr. Richardson has just been engaged to appear as soloist with the orchestra, at the Auditorium in Minneapolis, on Easter Sunday. In the meanwhile, the tenor is being kept busy with engagements at the Arts Club of Washington, D. C., on the evening of Feb. 20; at a musicale at the home of Mrs. Sara Lee Phillips in Washington, and as one of the soloists in a performance of the oratorio, "Saint Paul," also in Washington.

Patton to Sing for New York Oratorio Society

Fred Patton, baritone, has been engaged by the New York Oratorio Society to sing in the performance of Elgar's "Dream of Gerontius" and the Verdi "Requiem" on the evenings of April 1 and 2. Among his bookings this month are New Brunswick and Philadelphia. In the latter city he is appearing in a performance of Elgar's "King Olaf."

Althouse Engaged for Kalamazoo May Festival

Paul Althouse has been engaged for Kalamazoo's (Mich.) May Festival. At present Mr. Althouse is singing on the Pacific Coast to sold-out houses. On Feb. 13 he appeared as soloist with the San Francisco Symphony and was warmly received.

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TOSCANINI'S MAGIC EXCITES CHICAGO

Conductor Revisits Scene of Early Successes—Favor- ites in Recitals

CHICAGO, Feb. 19.—There was no question of Arturo Toscanini's ability to work wonders with the bâton when he appeared with La Scala Orchestra at the Auditorium Feb. 13 any more than there used to be a decade ago when he came to the same theater as leading conductor of the Metropolitan Opera Company.

The tense, nervous little magician is still an extraordinary wizard of music. He gives an extraordinary effect, as of whipping the orchestra along by his own will power and nervous energy. The contrasts, the effects, the subtleties of phrasing and rhythm that he commands are without number. It is typical of the influence exerted by his personality on the men that they should show him such wonderful deference.

His program was divided between classical and modern works. It opened with the Sam Franko arrangement of the Vivaldi Concerto for Strings. Then came Beethoven's Fifth Symphony. Debussy's "Iberia," Respighi's "The Fountains of Rome," and the Prelude and Finale of Wagner's "Tristan and Isolde" formed the second half of the program. A great outburst of applause followed each number, with a special ovation at the intermission and after the program was over.

Reinald Werrenrath, baritone, drew a capacity audience at Orchestra Hall Feb. 13 with a large number on the stage. His honest, well grounded manner of singing gave his hearers ample reward. He began with a Handel aria, "Hear Me, Ye Winds and Waves," singing it in dignified, interesting and unexaggerated fashion. This was followed by a group of old English and Irish songs, folk and otherwise, which he sang as though they meant a great deal. A further group consisted of German songs, in translations made by himself. His enunciation of English was a lesson.

Kimball Hall was filled to the doors Feb. 13 by an audience that assembled to hear Ossip Gabrilowitsch in a piano program of Chopin compositions. His reputation as an interpreter of Chopin is soundly established here, and his admirers were delighted with his playing. The program included the B Minor Sonata, twelve preludes, and a miscellaneous assortment of etudes, waltzes, ballades and mazurkas.

One of the features of the performance of Bach's Mass in B Minor by the Apollo Musical Club at Orchestra Hall Feb. 14 was the duet, "Domine Deus," as sung by Orpha Kendall Holstman and Arthur Boardman. It was accomplished with good taste and authority. Alfred Quensel's flute obbligato was excellently played. Both artists had other notable solo parts, the other members of the solo quartet being Mary Welch, contralto, and Charles T. Tittman, bass. The chorus, directed by Harrison M. Wild, showed the effects of careful training. The Chicago Symphony played the instrumental score excellently. E. C. M.

PAULIST CHORISTERS AID CHOIR SCHOOL CONCERT

Program at Metropolitan Opera House
Marked by Singing of Much Beauty
and Tonal Clarity

The Paulist Choristers, under the bâton of Father Finn, gave a concert for the benefit of the choir school, at the Metropolitan Opera House on Tuesday evening, Feb. 15. They were assisted by George Barrère's Little Symphony and John Finnegan, tenor. The program opened with a group of liturgical choruses by Palestrina, Vittoria, Giuseppe Baini, and the interesting "Alla Trinita" by an unknown composer, dated 350 A. D. The Choristers are at their best in these a capella works, and they sang with great beauty and clearness of tone. The second group was made up of compositions from the modern English school.

The Little Symphony accompanied these last numbers and here again, although the tone was uneven at times, beautiful clarity and finish prevailed in the work of the chorus. They sang with the perfection of detail that comes only with long and careful training. Mr. Finnegan sang effectively Handel's "Waft Her, Angels."

Familiar compositions by Konemann, Rachmaninoff, Gretschinoff, Arensky, Harvey Worthington Loomis and others, with Pierné's orchestral suite, "Pour mes Petits Amis," played by the Little Symphony, made up the rest of the program.

cently for the benefit of the Hoover Relief Fund, Harold Land, baritone, was well received. Others who assisted were the New York Festival String Quartet, a male chorus, and John Standerwick, organist. Dr. Arthur D. Woodruff conducted, and Mrs. Caroline De Peyster Burger was at the piano. Mr. Land gave two groups of solos besides assisting in some of the choral numbers.

Coming Recitals for Miss de Tréville

The next New York recital of Yvonne de Tréville, coloratura soprano, will take place on the evening of March 10, in the ballroom of the Hotel Plaza. It is to an audience of different character from that which will hear this recital for which Miss de Tréville is to sing, at the request of Commissioner Wallis, at Ellis Island on Feb. 27. The singer is a distinguished linguist, and her numbers on this occasion, chiefly folk-songs which she herself collected, are to be all delivered in their original languages. She sings in fifteen different tongues during the course of the afternoon.

Nevada Van der Veer and Reed Miller Appear in Amsterdam, N. Y.

AMSTERDAM, N. Y., Feb. 19.—Nevada Van der Veer and Reed Miller drew a capacity audience to hear their recent recital. Both artists were heartily received. Applause greeted solo and concerted numbers, and the refreshing quality of the program was commented upon.

Land Aids Jersey City Chorus As soloist at the concert of the Women's Choral Society of Jersey City, given at the Lincoln High School re-

MOUNT VERNON, N. Y.—Dr. William C. Macfarlane was heard last week in an organ recital at the First Methodist Church, when he had the assistance of Norman Jollif, baritone.

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DOHNANYI, BACK IN U. S., STIRS BOSTON

Famous Composer-Pianist
Gives a Noteworthy Recital
—Edward Johnson Heard

BOSTON, Feb. 19.—Erno Dohnanyi, the Hungarian composer-pianist, made his first Boston appearance at Jordan Hall, Feb. 17, under the local management of Marguerite Easter. This was Dohnanyi's first American appearance in a score of

years. As is usual with composer-pianists, Mr. Dohnanyi's playing emphasizes the structural aspect of the music. For this purpose he is endowed with a tremendous technical equipment, a richly developed sense of dynamic gradations, and a feeling for expressive characterization. His Hungarian nature evidently revels in music of a rhapsodic nature, for his program included, besides the Thirteenth Rhapsody by Liszt, two rhapsodies of his own. It is this music that he performs with a sweep-

ing and inspired bravura and with a scintillating crispness.

The pianist featured three other compositions of his own—a march, the theme of which is developed with ingenious variety, and two flashy études. Though Mr. Dohnanyi's technique is of virtuoso proportions, there is fortunately a smoldering warmth that ever pervades his tone. To a technical crispness and incisive sparkle, the pianist adds brilliantly intoned and vivid dynamic shadings. Mellow and gorgeous sonorities, dauntless technique, and thorough musicianship made his Boston concert a highly gratifying one.

For the first time, within recent memory, an operatic tenor appeared in a concert program that contained not a single operatic aria. Edward Johnson, who sang at Symphony Hall on Sunday afternoon, Feb. 13, was content to rest his laurels wholly on songs composed strictly for concert performance. His program was of an international order, and included Italian, French, Spanish, English, Russian and American compositions.

Mr. Johnson's performance was of high artistic merit. He changed from operatic tenor to concert tenor with more than usual success (a fact attributable to the polish and refinement of his musical style). Possessed of a flexible, powerful and resonant tenor voice, he uses it with intelligence and an expressive sympathy. Mr. Johnson's ardent and deeply felt interpretations gave great pleasure to an appreciative audi-

ence. For one of his numerous encores the tenor broke his evident resolution and sang an aria from "The Girl of the Golden West."

The thirteenth concert by the People's Symphony, Feb. 13, was attended by the largest audience of the season. Mr. Mollenhauer's program was in keeping with the avowed intention of the organization, namely, to present good music of unfailing appeal, at only a nominal price of admission. Mendelssohn's Overture, "Fingal's Cave," Saint-Saëns's "Danse Macabre," and Beethoven's Fifth Symphony comprised the orchestral numbers, which were performed with the orchestra's accustomed vigor and dash.

As invited soloist, Carmela Ippolito, violinist, played the Andante and Finale from the Mendelssohn Concerto. Though quite youthful in years and appearance, Miss Ippolito possesses a surprising maturity of style, a firm attack, a rich singing tone and ample technique. She was favored with unstinted applause from the responsive audience.

A fund has been started by the trustees of the People's Symphony in order to raise sufficient funds to cover the deficit at the end of the series of twenty concerts. Sums ranging from two, five and ten dollars have been subscribed appreciatively by persons who have come to these concerts and who could afford a contribution. Meanwhile, the performers keep rehearsing and giving concerts, trusting that at the end of the season public-spirited citizens will come to their support.

H. L.

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Oberhoffer Forces Visit Madison, Wis.

MADISON, WIS., Feb. 19.—The Minneapolis Orchestra, an organization that visits Madison nearly every season, appeared here recently and presented a program chiefly made up of works by Beethoven, Wagner and Rimsky-Korsakoff. Emil Oberhoffer, conductor, upheld his reputation as an artistic interpreter of master works.

P. S.

Josef Hofmann Avoids Modern Works in Denver Recital

DENVER, COL., Feb. 19.—The recital of Josef Hofmann on the evening of Feb. 10 was the outstanding event of recent musical happenings. His program opened with the Schumann "Carneval," followed by a group of familiar Chopin numbers which were exquisitely played. The "Rustic Danse" by Rudolph Ganz, was the only modern work offered in either the announced program or the list of several extras. Mr. Hofmann appeared under Robert Slack's management.

J. C. W.

CHICAGO.—Monica Graham Stults has been appointed soprano soloist at St. Luke's Church, Evanston.

ALBANY, N. Y.—Russell Carter recently addressed a meeting of executives and teachers of the seven associated music settlements of New York City in the interest of adopting a uniform course of study in music theory.

Lhevinne, as Wife's
First Teacher, Had
Musical Courtship



Rosina Lhevinne, Wife of the Russian Pianist, and Herself an Artist of Note

Until the recent recitals for two pianos which Josef Lhevinne and his wife have been giving, few of the general public knew that Mme. Lhevinne had any special claims to distinction other than that of the wife of the great pianist and the mother of two unusually fine children. While Mme. Lhevinne was entirely satisfied with her position, Mr. Lhevinne was insistent that she should not hide her light under the domestic bushel.

To begin with, her husband has a professional pride in the fact that he was her first teacher. Safonoff, then head of the Moscow Conservatory, brought little Rosina, aged nine, to Josef, who was not more than fourteen, but already a seasoned veteran of the platform, with a performance of Beethoven's "Emperor" Concerto and the public commendation of Rubinstein to his credit.

The courtship of the youthful professor and his pupil may be said to have begun with the steep Parnassus climb mapped out by Clementi. It progressed smoothly through the thirty-two piano sonatas of Beethoven, and culminated in the two-piano arrangement by Dvorak and his Slavic Dances. Josef Lhevinne decided for the two-piano arrangement for life. It has been a very happy arrangement and the means of bringing to the public ensemble playing of rare quality.

New York will hear Mr. Lhevinne and his wife in a group of two-piano works on the occasion of his next Carnegie Hall recital, April 2. The program promises to be of unusual interest.

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Inga Julievna

Sings Many Times
In First Season



Photo by Mishkin

Inga Julievna, Norwegian Soprano

Despite the fact that this is her first season in the concert field, the Norwegian soprano, Inga Julievna, has to her credit a number of appearances, in which she has displayed remarkable versatility as well as artistic skill. Making her New York debut back in November, when she assisted the Peruvian composer-pianist, Carlos Valderama at his concert of Inca music in the Manhattan Opera House, Miss Julievna has already sung in concerts in Philadelphia (where she is booked to appear again on March 28 for the Manufacturers' Club), in Paterson, N. J., and East Orange, N. J. In addition she has sung at one of the Sunday afternoon concerts at Ellis Island for the immigrants, at a number of the *Globe* concerts and at a concert for the Woman's Philharmonic Society of New York and sings for the Woman's Press Club at the Waldorf-Astoria, Feb. 26.

She had a successful appearance at the East Orange High School early this month, when she was associated in concert with Gutia Casini, the Russian

cellist; Edward McNamara, baritone; Edith Evans Braun, pianist, and John F. Braun, tenor. There she sang Handel's "Care Selve," the Norwegian "Kom Kjyra" and the "Caro Nome" aria from "Rigoletto." On Sunday evening, Feb. 6, she was heard at Cooper Union, New York in the "Scandinavian Night," arranged in the series of programs of national music given there on successive Sunday evenings. Miss Julievna won her hearers' approval on this occasion, with folk-songs of her native land. She will be heard again with Carlos Valderama, when he gives his next performance this spring in the Manhattan Opera House. It is planned to present an entire program of his Peruvian Inca music for a whole week.

FRITSCHY SERIES BRINGS STARS TO KANSAS CITY

Missourians Hear Fanning, Beebe Ensemble, Gluck, Zimbalist and Other Noted Artists

KANSAS CITY, Mo., Feb. 15.—To the Fritschy concert direction, Kansas City is indebted for the major share of its recent musical treats, the New York Chamber Music Society and Cecil Fanning accompanied by H. B. Turpin furnishing two exceptional afternoons of music in the regular series held at the Shubert Theater. Alma Gluck and Efreim Zimbalist in a joint concert drew an immense audience to Convention Hall the evening of Feb. 10, assisted by Eleanor Scheib at the piano.

Under the auspices of the Kansas City Musical Club, Mme. Louise Homer and her daughter Louise Homer gave a memorable joint concert in Convention Hall on Feb. 14, which swelled the scholarship fund for worthy music students which the club is sponsoring.

Mrs. Ardue Austin, one of Kansas City's most popular singers, was soloist at the fourth "pop" concert of the season, Feb. 13, which was conducted by Julius Oliver, at the Auditorium Theater. Bernie Walker was at the piano.

John Powell, pianist, and Florence Hardemann, violinist, with Stewart Wille as accompanist, were the artists, Feb. 8, in the Chamber of Commerce series held in Kansas City, Kan., at the High School.

At the latest Mu Phi Epsilon morning musicale, held Feb. 11 at the Grand Avenue Temple, a charming program was given by four of Kansas City's prominent musicians: Mrs. George Cowden, soprano; Mrs. Raymond Havens, contralto; Mrs. James Elliott, organist and pianist, and Mrs. George Rider, pianist.

Dr. Hans Harthan of the faculty of the Kansas City Conservatory, gave a piano program, Feb. 13. L. P.

Gladys Lea in Recital with Loraine Wyman

A joint recital with Loraine Wyman, best known as an interpreter of folk-songs, brings Gladys Lea, soprano, to the Princess Theater on the evening of Feb. 27. Ruth Emerson will be at the piano. Recent appearances of Miss Lea have been at Cumberland, Md., where she was heard with John Duke, pianist; at Bellrose and Hewlett, L. I., and in musicales at the home of Mr. and Mrs. William C. Bullitt, where she had the co-operation of Coenraad v. Bos, and at the homes of Francesca Gilda and Mrs. DeLancy Kountz.

Activities of Norman Jollif

Norman Jollif has been engaged to sing the baritone solos in Bliss's "O Lovely Night" with the New York Mozart Society at its concert in the Hotel Astor on March 15. Mr. Jollif appeared in a joint recital with Will C. Macfarlane in the First Methodist Church, Mount Vernon, N. Y., Feb. 11. He was cordially received by a large audience.

Mme. Tas to Play Grasse Scherzo

A forthcoming appearance of Helen Teschner Tas, violinist, is scheduled for Jordan Hall, Boston. She will have Coenraad v. Bos at the piano. A novelty will be Edwin Grasse's Scherzo.

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WOMEN OFFER BULK OF BOSTON'S MUSIC

Pauline Danforth, Kathryn Lee, Helen Jeffrey and Others Appear—Ensemble Work

BOSTON, Feb. 18.—Pauline Danforth, in her piano recital on Feb. 14, struck away from the hackneyed path of program music. Respect was paid to Schumann with three movements from his Sonata in G Minor, and to Chopin with two etudes, those in E Major and G Flat Major. Griffes was memorialized with his fanciful "White Peacock," and Bantock was represented with his "Bobbers of Brechin." The pianist's *pièce de résistance* was Ravel's "Le Tombeau de Couperin." Miss Danforth, who has been pursuing her advanced piano studies with Heinrich Gebhard, played with the assurance of mature musicianship. Her technical skill is added to imaginative qualities by which she displays her temperamental endowments. Miss Danforth has developed a tone of great richness, warmth and variety of coloring, as well as a keen sense of musical portraiture.

Kathryn Lee, soprano, gave a song recital at Jordan Hall on Feb. 15. Her pleasing personality and ingratiating stage presence won her audience immediately. Her most compelling work was done in songs of lighter vein, in which her beautiful and sympathetic mezzavoice was in pleasing evidence. Her interpretative skill and emotional fervor atoned for whatever deficiencies in production and quality her upper notes possessed. Gustave Ferrari, at the piano, accompanied with exceptional merit.

Helen Jeffrey, styled the "Brünnhilde of the bow," lived up figuratively to her reputation, in her recital at Jordan Hall, Feb. 16. Her program was as vigorous as her style of playing. Brahms's Sonata in A Major, Bruch's Concerto in D Minor, a group of smaller numbers by Godowsky, Paganini-Kreisler, Rachmaninoff, Kreisler and Saint-Saëns's "La Havanaise" were her pretentious choice. It is uncommon to associate such robustness and vigor of playing with the feminine temperament. Nevertheless her heroic style is not unbecoming or too assertive. It is decidedly convincing in its firmness of execution and in a solidity of style that eschews the finer graces of violinistic art. Walter Golde accompanied with his usual excellence.

The Boston Musical Association is an organization of unique significance in the musical life of Boston. Georges Longy, founder and director, deserves gratitude for the bold pioneer work he is performing with the association. A less adventurous and enterprising musician would have struck along the lines of lesser resistance one usually encounters in the stock program of "Associations." The second concert given by his Boston Musical Association at Jordan Hall on Feb. 16, commenced with Ravel's "Alborada del Gracioso" (MS.). Vincenzo Davico's "Impressioni Romance" (MS.) was likewise presented for the first time in America. For the rest of the program, Mr. Longy was admirably assisted by Charlotte Peegé in Bruneau's "Penthesilée," a symphonic poem for voice and orchestra; by Carmela Ippolito, violinist, in Blair Fairchild's Legend for violin and

orchestra, and by Jesus Maria Sanroma, pianist, in the Saint-Saëns G Minor Concerto for piano and orchestra. The mature musicianship noted in her playing with the People's Symphony last Sunday, was again in unmistakable evidence in Miss Ippolito's authoritative performance. Master Sanroma, winner of the piano prize at the New England Conservatory last spring, gave a brilliant performance of the Saint-Saëns concerto. Mr. Longy conducted with his accustomed skill and his responsive organization played admirably. An enthusiastic audience applauded.

The Second Church Choir of Boston gave a concert at the Boston Art Club on Feb. 13. Thompson Stone conducted. The solo voices were Helen Choate, soprano; Margaret Gow, contralto; William Pollard, tenor, and George Lincoln Parker, basso. Werner Janssen served as pianist for the choir.

At the fortnightly meeting of the Musical Art Club on Feb. 16, Rosa Frutman played numbers by Debussy and Chopin, and Frieda Bernstein sang compositions by d'Hardelot and Grieg.

H. L.

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THE HOMERS IN BUFFALO

Mother and Daughter in Joint Recital—
Local Artists Heard in Concerts

BUFFALO, Feb. 19.—The third of the Engles series of subscription concerts, locally managed by Mai Davis Smith, was given in Elmwood Music Hall the evening of Feb. 8, by Mme. Louise Homer and her daughter Louise. Delightful was the singing of both, their duet work being especially fine. Tumultuous applause rewarded the singers and many extra numbers were given. The accompaniments were admirably played by Mrs. E. N. Lapham.

The free municipal concert of Sunday, Feb. 3, was made doubly interesting by the singing of the Lafayette Presbyterian Church Choristers who gave ample evidence of the splendid training they have had under W. J. Gomph. George Bouchard of St. Vincent's Church, played organ solos in excellent style, while Director Lund's orchestra was heartily applauded.

The Chromatic Club program of Feb. 12, presented Mrs. Isabelle Stanahan, mezzo soprano, whose singing was marked by good judgment and fine tone. R. Leon Trick, pianist, was also heard, displaying gifts of a high order of excellence. F. H. H.

STOKOWSKI IN WILMINGTON

Philadelphia Symphony with Penha
Again—Soloist Continues Series

WILMINGTON, DEL., Feb. 19.—Novelty in the form of the Chausson Symphony in B Flat was the feature of the Philadelphia Orchestra concert here this week. The work was heartily applauded.

Michel Penha, 'cellist of the Orchestra, was for the second time this season the soloist. Irrespective of Mr. Penha's undeniable ability, it is a question whether it was altogether good policy to present him again in a season of only five concerts.

For concluding numbers the orchestra offered the Death March and the final scene from "Die Götterdämmerung," with a sonority, touch and tempo contrasting strongly with the delicacy and form of the French numbers. T. H.

Charles Hackett: Pater Familias



Charles Hackett, Metropolitan Tenor, with Mrs. Hackett and Their Baby Daughter, Carla

Photo by Underwood & Underwood, N. Y.

HOW to be happy though an opera singer might be a confirmed cynic's caption for this picture. Opera singers—even of that worshipped order known as tenors—need but little to make them happy, no more, in fact, than other folks. Take Charles Hackett; the rôle of *pater familias* contents him more than all the sure-fire battle-horses in the storehouse of Verdi, Mascagni and Co.

Salzedo Ensemble and Letz Quartet
Heard in Roanoke

RANOKE, VA., Feb. 21.—The second in a series of concerts under the auspices of the Thursday Morning Music Club was given Feb. 15, when the Salzedo

Harp Ensemble was heard at the Academy of Music. A large audience enjoyed a capital program.

The Letz Quartet, in recent concerts at Hollins College and Virginia College, presented admirable programs.

G. H. B.

GARRISON IN BETHLEHEM

Metropolitan Star Sings Diversified Program—Others Heard

BETHLEHEM, PA., Feb. 19.—Mabel Garrison, soprano of the Metropolitan Opera, sang before a large audience in the High School Auditorium on Feb. 14, under the auspices of the Thursday Evening Club. She gave a program of old and modern songs with her customary artistry. Her chief numbers were the arias "Non paventar," from Mozart's "Magic Flute," and "Una voce poco fa," from the "Barber of Seville." A dozen or more songs, including Russian, Swedish and Norwegian numbers completed the list. George Siemmon provided capable support as accompanist.

The Lehigh Valley Organists' Association is holding interesting monthly meetings at which many subjects pertaining to the advancement of the profession are discussed. Warren F. Acker, Allentown organist, and Selma Kronold, supervisor of music in the Bethlehem public schools, recently gave talks on school music. Prof. T. Edgar Shields, organist at Lehigh University and Nativity Episcopal Church, is giving a series of recitals in the University Memorial Chapel.

Emma Roepper, for many years a resident of Vienna, where she was a pupil of Leschetizky, was heard in recital recently under the auspices of the music group of the Thursday Evening Club. Her audience indicated marked appreciation. R. E. F.

1500 Hear May Peterson in Appleton, Wis.

APPLETON, WIS., Feb. 16.—A big welcome was accorded May Peterson, soprano of the Metropolitan Opera Company, at her appearance in concert in the Community Lecture and Artist Series, at the Lawrence Memorial Chapel. She had a well-chosen program, which was applauded by an audience of 1500.

SCRANTON, PA.—Harriet Price gave a program on the new organ at the Asbury Methodist Church recently. She had the assistance of William Mais, violinist, and Floyd E. Hower, baritone.



BOSTON POST

"Played Chopin with virtuosity and a beautiful singing tone."

BOSTON ADVERTISER

"Furnished another demonstration of his firm command of his art. . . . Of brilliancy of technique there was no apparent limit."

NEW YORK GLOBE

"Applause and again applause for Rudolph Reuter. He makes compositions 'move.' Every note says something. He is of the stuff that is great."

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As Soloist with Minneapolis
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MINNEAPOLIS JOURNAL

"Made a fine impression as soloist. Seldom has that organization had a soloist more at one with the ensemble in the spirit of the work. . . . It is doubtful if the Rubinstein ever has had a finer performance. But Liszt's Fantasy certainly has never been so splendidly performed as by Mr. Reuter in exuberant yet cool mastery. If there is yet another such pianist, let him come along, or let us have Mr. Reuter soon once more."

NEW YORK STAATS-ZEITUNG

"Played with a variety of touch and conception of the inner meaning. The Chopin Ballade was highly effective in structure and dramatic climax. *He was greatly applauded."

BOSTON HERALD

"Showed formidable ability in overcoming difficulties. . . . Has technical command of the keyboard, agreeable touch and command of tonal gradations. Brilliance is easy when one has Mr. Reuter's well-trained fingers."

NEW YORK TIMES

"Mr. Reuter has somewhat of the hand of steel in glove of velvet. . . . His playing of the Brahms, as befitted that Rodin of the piano, was rugged and sculptural, interesting in lighter pieces, as well as in the rhapsodie. . . . Dohnanyi's Suite was youthfully gay and boisterous."

BOSTON TRANSCRIPT

"Mr. Reuter's playing, virile, muscular and finely tempered, proved a fitting medium for the manly Dohnanyi and Brahms."

NEW YORK MAIL

"Chopin's Ballade and Berceuse were admirably played. Mr. Reuter has intelligence, decisive ideas of his own, and crisp, accurate fingers to support them."

MINNEAPOLIS NEWS

"Displayed brilliant technique coupled with a power of expression ranging from utmost delicacy to genuinely stirring force. The orchestra was exceptionally fortunate in its assisting artist."

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LOCAL ARTISTS PRESENT OPERA IN PROVIDENCE

Admirable Performances Given Under
Chambord Giguere's Direction—
Macbeth Aids Harvard Club

PROVIDENCE, R. I., Feb. 15.—Grand opera in French by singers gathered from the environs of Providence, and excelling in quality the performances of many professional companies which have sung here, was given recently. To Chambord Giguere of Providence, violinist, teacher and the company's organizer and director, belongs the credit for the astonishing results obtained. "Trova-tore," sung before a packed house in Pawtucket, Feb. 6, was excellently performed, and the costuming and scenic effects received the same careful attention as the score.

The real importance of Mr. Giguere's operatic feat is the revelation of the musical potentialities of many of our smaller New England communities. The cast included: Christiana Caya, *Leonora*; Marguerite Paradis, *Azucena*; Lauretta Crapeau, *Inez*; Eber Corsi, *Manrico*; F. C. Chantreau, *Count di Luna*; Ovide Thibault, *Ferrando*; Rene Paradis, *Ruiz*, and Iris Greene, *dansusee*. Of these, the work of Mr. Chantreau and Miss Paradis, the latter a pupil of

Arthur Hyde of Providence, was of particular merit. Both possess strong and well trained voices and unusual histrionic ability. The chorus and orchestra also performed admirably. The work was also given in Woonsocket.

The Harvard Glee Club, Dr. Archibald T. Davidson, conducting, with Florence Macbeth, coloratura soprano, of the Chicago Opera Association as soloist, sang before a large audience at the Strand Theater, Feb. 13, in a program of religious and secular songs. The chorus sang with great expression and fine tone quality. The excellence of the club's performance speaks volumes for Dr. Davidson's ability as musician and conductor. Miss Macbeth sang brilliantly in the "Mignon" Polonaise and a group of songs.

Beatrice Warden, well known Providence accompanist, made her recital debut recently at the Providence Plantations Club. Miss Warden is an artist pupil of Mme. Charbonnell. Her work disclosed many artistic qualities.

A piano recital by May Atwood Anderson drew a good-sized audience at Memorial Hall, Feb. 11. The recital marked her reappearance in public after an absence of three years which have been devoted to teaching. The program, played with technical clarity and refinement of style, included numbers by Bach, Beethoven, Chopin and Griffes. A. P.

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Barbara Maurel Aids in Boston Concert

BOSTON, Feb. 14.—With the Boston Symphony Ensemble, Barbara Maurel, mezzo-soprano, appeared as soloist before the Boston Athletic Association yesterday afternoon. Miss Maurel's numbers included an aria from "La Gioconda" and one by Handel, as well as groups of songs. She was cordially received. The Ensemble, under the leadership of Augusto Vannini, acquitted itself with credit.

TETRAZZINI THRILLS LOUISVILLE AUDIENCE

Toscanini and Oberhoffer Forces Also
Give Notable Concerts Before
Capacity Houses

LOUISVILLE, Ky., Feb. 19.—Three concerts of interest were given at the Auditorium recently. The first, presented by Bradford Mills and Merle Armitage, brought Tetrassini and her concert company, Francesco Longo, pianist; Max Gegna, cellist, and Henri Bove, flautist, to the city. The singer was in excellent voice and won much applause, as did her fellow artists. An audience of 3000 people assembled to welcome the organization on this, its first visit.

The second concert was presented by Mrs. Ona B. Talbot, the Indianapolis impresario, who gave Louisville an opportunity to hear La Scala Orchestra with Toscanini. An audience of goodly size was moved to the greatest enthusiasm by the performance.

Later in the week the Minneapolis Orchestra, under the baton of Emil Oberhoffer, gave a concert, and, although challenging comparison with the foreign organization, played a program with much charm and beauty, before an audience that manifested its marked appreciation by applause. H. P.

HEAR NEWARK'S ARTISTS

String Quartet and Recitalists Show
Caliber of Home Talent

NEWARK, N. J., Feb. 14.—The third in the Forest Hill series of chamber music concerts was attended by a good-sized audience and presented a string quartet composed of Ralph Wylie, William Lang, Jr., Otto K. Schill, and George E. Clauder. Mrs. Mollie Chapin Ely, well-known locally as a contralto soloist, contributed several songs to the program. The concert was another demonstration of the great advance Newark is making in fostering home talent.

Two local musicians Harry Peterson, violinist, and Ethel Gansler, pianist, drew an appreciative audience to their concert in Wallace Hall and again disclosed the standard of musicianship which Newark artists have attained. In both technical and interpretative resources the performers proved equal to their tasks, which involved Grieg's Sonata in F, Wienawski's Concerto in D Minor, Chopin's Polonaise in C Minor and other works of similar caliber. P. G.



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CONCORD HEARS CHORUS

Orchestra Formed in Portsmouth Will
Add to New Haven's Music

MANCHESTER, N. H., Feb. 19.—The last concert of the Concord Oratorio Society's season was given in Phoenix Hall, Concord, before a large audience. The program was interesting and varied, the assisting artists being Arthur Hackett, tenor; Carl Webster, cellist, and the Boston Festival Orchestra. Charles S. Conant conducted and Ada Aspinwall was accompanist for the chorus. Mr. Hackett's accompaniment was played by H. Maitland Barnes. Coleridge-Taylor's "Hiawatha's Wedding Feast" was sung by the society.

Portsmouth musicians have formed an orchestra of symphony proportions and have been rehearsing for several weeks, with Alex Bilbruck as conductor. The first program is to include Schubert's "Unfinished" Symphony. F. M. F.

ITHACA, N. Y., Jan. 29.—Sergei Rachmaninoff made his first local appearance in recital, Jan. 24.

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Specialized Knowledge Is Need of Moving Picture Musicians

Art Possibilities Seen in Film Theater—Psychology of "Picture in Music"—Conservatory Departments for Special Instruction Urged—Eastman School to Conduct Experimental Work—Dramatic Instinct and Appreciation of "Leit-Motif" Essential in Film Music Director

By CHARLES D. ISAACSON

THAT a musician, trained in the best traditions of the art, is not necessarily equipped to play in motion picture theaters, is a piece of knowledge which has been admitted by students of the new art, and which more recently was made a matter of record in the proceedings of the Association of Motion Picture and Musical Interests.

Of course, in the consideration of the mere player in the orchestra, who reads his music and follows the conductor's baton, with no hope or desire of becoming something bigger and more prominent—this does not apply. One reads music the same, whether it be in the opera house or the private musicale. But

in the selection of the scores, the making of programs, the arrangement of tempo, the color, orchestral balance and ensemble, synchronization of film and music, etc., there arises the need for specialized development.

How is the musician of to-morrow to be prepared for the opportunities of the new channel of art possibilities in the film theater, if he is not given a thorough grounding in the psychology of the "picture in music"? Touching upon the question, Ernest Voigt, of the Boston Music Company, a very scholarly gentleman, a Harvard graduate, a student of conditions, urged at the meetings of the Picture-Music Association, that the conservatories and music schools of the country, install a department of motion picture instruction. The matter was one which offered little argument and was made immediately into a resolution. Almost instantly, the Eastman School of Music—a \$5,000,000 institution of Rochester—through its director, Alf Klingenberg, announced that it would answer the call, by inaugurating the idea, through lectures by authorities, and such other experimental work as might seem requisite. Discussion brought forth the fact that the Bartola Company has a school for picture organists, that there are a few little institutions now giving courses—but the big conservatories must be shown the need for their active participation.

The psychology of picture music, calls for a dramatic instinct, an appreciation of the *leit-motif* plan of scoring, a wide knowledge of programmatic music and a willingness to adapt the classical to the needs of the theater, without lessening the dignity and prestige of the masters. In my concerts, in fact ever since I could speak—and how much more than a quarter of a century that is, I'm not revealing—I have been treating music in the way which is now being reversed in the picture-idea.

The Story in Music

In my theory of musical development, I have eliminated the technical and have considered music for the larger crowd purely in its human aspects. Music for the layman (not the musician) is happy or sad, exciting or calm, tragic or comic—and as many other variations of emotions and shades of feeling as you care to delineate. Music tells a story, shows a picture, reveals a mood. It is more eloquent than words, because it tells everything in a flash. (At Ellis Island, for the immigrants, I made this point: The man who was building the Tower of Babel should have used a violin and all would have understood: just as to-day, twenty-five languages fail where a single phrase of music unite this inconglomerate mass). In my *Globe* concerts, the thing which has made them successful and has brought the millions to listen and grow enthusiastic over the classics, is the plan I have given them to see the story in the music.

The musician who is to understand motion picture psychology must be able to see the picture in all music, to classify each phrase and movement according to those pictures, moods, descriptions. It is all rot that this process is making

program music of all the pure music. Even the purest of the pure, creates a definite sensation, atmosphere or emotion. If it doesn't, it isn't music but mathematics! Therefore, in the development of the picture musician, he must first grasp this theory, and then apply it, by the reverse method, to the screen presentations. He must be able to play for each changing situation on the screen, the music which fits the picture!

After this has been caught, the biggest lesson is learned. But there is more—and the information which is to make the film musician, is worthy of serious study by the serious musician.

Opera will continue, the symphony organizations will grow and develop. But the film world is calling for a new kind of composer, conductor and interpreter—and they may not lower the old classic standards, but seek to raise them. Indeed yes, to raise them.

VISIT JACKSONVILLE

Spalding, Culbertson and Orner Give Violin Recitals

JACKSONVILLE, FLA., Feb. 19.—Three different violinists have drawn three capacity audiences in one week.

The first of the trio was Albert Spalding, who came to the Duval Theater on Feb. 8, as one of the stellar attractions of the Meyer-Benedict Subscription Concerts. Mr. Spalding, with André Benoist at the piano, scored an unqualified success.

Sascha Culbertson appeared on Feb. 12, at the Concordia Auditorium, astonishing his hearers with his exceptional technique. The young Russian came here under the management of Mrs. I. A. Zacharias.

A fine impression was also made by George Orner, who was heard yesterday afternoon at the Temple, in a brilliant program of violin music by Paganini, Kreisler, Zimbalist, Tchaikovsky and others. Mr. Orner was accompanied by Bertha M. Foster who presented this popular artist.

W. M.

PORTLAND, ORE.—Prof. Lucien E. Becker, F.A.G.O., gave the February organ recital at Reed College, playing a representative program.

LOUISIANA TEACHERS PREPARE FOR CONVENTION

Canvass State to Enroll Teachers for Statewide Meeting—Gauthier and Schumann Heink Appear

NEW ORLEANS, Feb. 18.—The Louisiana Music Teachers' Association will hold its annual convention in New Orleans, March 17, 18 and 19. Anna Van Den Berg is circularizing all music teachers throughout the State, briefly reviewing the most salient features of the convention of 1920, and giving an outline of the plans for 1921. Many teachers up-state have expressed the intention of attending.

Eva Gauthier appeared Feb. 12 under the auspices of the Philharmonic Afternoon Series. A large audience welcomed her and she gave pleasure in a modern program which excited interest. Leroy Shield was an able accompanist and himself gave a Saint-Saëns Toccata and Ravel's "Jeux d'Eau."

Mme. Schumann Heink received an ovation when she appeared at Jerusalem Temple under the local management of the artistic department of Philip Werlein, proving herself still a great power in the world of song. Her final encore, sung in German, the artist stating her hope that she "would not be shot," was Schubert's "Erl King" which held the usually restless New Orleans audience spellbound. No one made an attempt to leave his seat, and all clamored for another song. Mrs. Katherine Hoffman was a superb accompanist. George Morgan, baritone, assisted.

Edna Swanson Ver Haar was the soloist of the tenth Friday morning musicale in the Hotel Grunewald, Feb. 11. Miss Ver Haar, charming and young, has an attractive voice.

Crowd Into Evansville to Hear Kreisler

EVANSVILLE, IND., Feb. 19.—Fritz Kreisler played to a large and enthusiastic audience at the Coliseum recently. The out-of-town attendance was very large, some coming from as far off as Louisville and Indianapolis. Kreisler was in fine form, and Carl Lamson played his accompaniments with his customary art.

H. B. O.



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NEW MUSIC: VOCAL AND INSTRUMENTAL

Two Masefield Poems by the Late Griffes

Published after his death these "Two Poems by John Masefield" (G. Schirmer), represent in some ways the most mature song writing of the late Charles T. Griffes. Both of them are for a medium voice with piano. First we have "An Old Song Re-sung," as typical a Masefield poem as his "Cargoes" and "News from Whydah." Mr. Griffes set it in July, 1918—we remember his speaking to us about it, as though it were yesterday—and he did it with a glowing might. We have seen many settings of Masefield, but this one is the only one that in our



Charles T. Griffes

opinion is of the same note-worthy quality as that H. Balfour Gardiner gave us in his choral setting of "News from Whydah," introduced here some years ago by Kurt Schindler at one of his Schola Cantorum concerts. The trouble with most composers when they write to Masefield poems is not that they do not write good enough music, but that they write music that has nothing to do with Masefield! Mr. Griffes's has. Mr. Gardiner's has. The others that we have seen have not. "Sorrow of Mydath," one of the Englishman's greatest poems, has been given an almost symphonic setting. When sung by a great artist it is a most interesting song (we heard Eva Gauthier do it at the Griffes memorial concert at the MacDowell Club, New York, in November last); but it will be useless for the rank and file singer to attempt it. In this song we feel Griffes was entering into his period of maturity, the period in which had he lived, he would have given us many a work of rare and haunting loveliness.

As a song composer he left but few examples of his art. Some Oscar Wilde poems, some of Rupert Brooke, Henley, Fiona Macleod. That is all. Whether the art-song was his field we know not. But we are happy to be able to record that in it, as in the other departments of the composer's art, he went his way unflinchingly, making no compromise to public taste, nor to singers' whims. That is why the few songs he left are enough to make his name worthy of a place of rank among native composers of our day.

A. W. K.

Good Exemplars of the Devotional Spirit in Sacred Song Writing

Four sacred songs by composers who show feeling for the devotional requirements of the present-day sacred song (John Church Co.) should commend themselves to those singers who make a vocal offering in the temple. "O Jesu, We Adore Thee," by J. P. Ludebuehl (high and low voice), is one of those simply written, but out-and-out melodious songs which no average congregation can resist, and which is as easily sung as it is unreservedly liked. Eduardo Marzo, whose sacred music is so widely known, contributes "Thy Word Is Like a Garden, Lord," and a setting of Keble's "Sun of My Soul," both for high and low voice, and both, differing only in the type and style of their appeal to the church singer, gratefully tuneful. A fine song, sacred, yet whose message is not of necessity restricted to a church audience, is Carl Hahn's "The Voice of the Chimes." The bell effects of his accompaniment emphasize the straightforward, sonorous melody-line with musi-

cianly good taste, and give it a most grateful color and quality.

Two English Sketchbooks for Violin and Piano

"Six Miniature Sketches" by Charles Marshall (London: Joseph Williams, Ltd.), Books I and II, respectively, are short, easy, melodically conceived teaching pieces for violin and piano that will undoubtedly please students because of the skill with which simplicity in presentation has been infused with tonal attractiveness. "A Grotesque March," in Book II, is especially clever and effective. F. H. M.

Beryl Rubinstein's Romantic Suite for the Piano

A very distinct creative gift along the lines of the conservative Russian followers of Tchaikovsky is exhibited by that splendid pianist, Beryl Rubinstein, in his songs and piano pieces. His "Suite Romantique" for piano (Carl Fischer) has recently appeared and does him great credit. There are not many among the young musicians of Mr. Rubinstein's age, who are as sane in their compositions as he is. He is no lover of dissonance; he is no poseur. He writes frankly, with melodic fluency and a superb command of what is pianistically grateful, which latter one, of course, expects of as excellent an executant as he is.



Beryl Rubinstein

The three movements of the suite are a Ballade, F Sharp Minor, Moderato espressivo, 4/4, an exquisite Pastoral, G Major, Molto moderato e senza accenti, common time, and a final Allegro, F Sharp Minor, Agitato con fuoco, 2/4. All three movements are well unified, their thematic material, though not always as original as it might be, is worthy of high praise and there is a consistency of expression in them that makes us hope for big things from this young composer. There can be no question about it that he has something to say and that he will develop into a piano composer of distinction, if he continues along the lines which he has followed in his "Suite Romantique."

There is a dedication which reads: "To José Vianna da Motta, in all gratitude and admiration." Señor da Motta is the Portuguese pianist, who was here some years ago on a concert tour, at which time he made a noteworthy impression. Mr. Rubinstein studied with him in Berlin.

A. W. K.

Originals and Transcriptions for Pipe Organ

Of four new issues for the pipe organ (Boston Music Co.), two are originals and two transcriptions. Ernest Douglas's vivacious, fiery yet graceful Finale is the most extended number of the four. Its themes are developed in triplet figuration, and its brilliancy and verve make it well adapted for a closing recital number. Edith Lang's Meditation is a religious prelude in which clear, expressive melodic themes are presented against a colorfully registered accompaniment. Harvey B. Gaul has made the best possible transcription of Chopin's D Flat Prelude, lovely in any and every arrangement; and Palmer Christian has done well by a more difficult task, the turning into an effective organ number of the Prelude to the "Blessed Damsel" of Debussy. Each of the four numbers is worth the organist's knowing. F. H. M.

Mrs. Beach Scores for Strings and Flute

Unlike many of our composers who first attracted attention with their songs, Mrs. H. H. A. Beach has always devoted herself to composition in all forms. One of our best known composers, a man respected in American music, has done nothing but songs, quite as Chopin did nothing but works for the pianoforte. To us it has always seemed that this is a limiting outlook and that it does not bespeak for its possessor a very broad grasp of the art of composition. Chopin, of course, did enough for the piano to make his name go down the ages. But he was again the exception which proves the rule!

Mrs. Beach has given us chamber music this time, a "Theme and Variations for Flute and String Quartet" (G. Schirmer), of which both a delightfully printed octavo score and complete parts have been issued. The combination is unusual. In fact the writer, as he turns back his mind over chamber music of the last fifty years, cannot recall other works conceived for flute and string quartet. Doubtless there are some. Mrs. Beach's is an admirable essay, a work so fluent and natural that many



Mrs. H. H. A. Beach

would hardly believe it was done these turbulent days when Stravinsky, Casella, Malipiero, Goossens and their iconoclastic company are ushering in a music that 1921 finds difficult to comprehend. (We realize only too well that 1921 will consider it simple!)

The theme is given out first by the strings alone, A Minor, 9/8, *Lento di molto, sempre espressivo*. There follow variations in 9/8, the same tempo, the flute leading in this one; *Allegro giusto*, 2/4, an *Andantino con morbidezza* (quasi Valzer lento), 6/8; a *Presto leggiero*, 3/8, F Sharp Minor, in which the theme is sung by the flute over a bristling passage work *pianissimo* in the strings. This leads into what we would call not only the finest movement in the work, but one of the most noteworthy pieces of music we know by Mrs. Beach; and we are quite familiar with her compositions, including her sonata for violin, her piano quintet, her symphony and other works in the large forms. It is the fifth variation, *Largo di molto, con gran espressione*, F Sharp Major, common time. Here the theme is transformed into a warm, pulsating melody, expressively given out by the cello on the A string. The other instruments enter, and in rich polyphonic writing the composer builds this movement into a superb utterance, one that will endear her to many who already prize her music and to others who are unfamiliar with it. The *Presto leggiero* returns for a moment; then a memory of Variation I is heard, the flute having an utterance marked "quasi cadenza." Variation VI, *Allegro giocoso*, A Major, 2/4, begins in the cello with a fine transformation of the theme into a fugal subject, a complete exposition following. There is a tender episode on the theme at the bottom of Page 33 of the score, beginning in E Flat Major. Then the tempo returns and a *stretto* takes up the passage work again. But the composer has decided that the nature of the work forbids a brilliant ending. She is correct. And she brings back the quiet opening setting of the theme, slightly altered, and with it closes the work.

Most admirably done is the workmanship, the development of ideas and harmonization superbly wrought. Mrs. Beach adds to her stature as one of our finest composers with this work, to which she has unquestionably given much time and thought. It is dedicated to the Chamber Music Society of San Francisco, which, if we mistake not, has already performed it. Without delay it ought to be given many hearings here and abroad at the concerts of string quartet organizations, who can easily enough engage the services of an accomplished flautist as assisting artist. In any record of American chamber music a place of distinction must be given Mrs. Beach's "Theme and Variations for Flute and String Quartet."

Another Modern Italian, Adriano Lualdi

New to American music-lovers is the name of Adriano Lualdi, who is to be praised for four remarkable songs that have recently appeared from his publishers (G. Ricordi & Co.). It will be recalled that several years ago the late Cleofonte Campanini announced a prize of \$1,000, donated by Mrs. Harold McCormick of Chicago, for the best opera by an Italian composer submitted to his competition. Signor Lualdi was the winner.

The songs at hand are "La Morte di Rinaldo," subtitled *ballata drammatica*. It is for a high voice and piano and is in every sense an exceptional composition. The voice is treated partly in *recitativo* style, partly in the more sustained lyric manner, while the final page is dramatic in high degree. As for the piano part it seems to us that it is a reduction of an orchestral *partitura*, not that it is ineffective as it stands; but the whole thing seems orchestral in conception. The song is dedicated to Ester Mazzoleni.

The other three songs, which appear under the title of "Rododendri" include "Mattino nel bosco," "La messa sull'alpe" and "Tramonto sul colle." Mr. Lualdi is his own poet in these, as in the other work, and his songs stand high in contemporary Italian song literature, deserving a place alongside the finest that Riccardo Zandonai has done in this field. We like best "La messa sull'alpe," a superb conception that ought to be heard from some of our best singers. All three songs are for a high voice. They bear a dedication to Leone Sinigaglia.

New British Songs for a Solo Voice

"Five Poems by John Masefield" (*Enoch and Sons*) have been set by Easthope Martin in album form. They include "An Old Song Re-sung," "June Twilight," "Saint Mary's Bells," "Beauty" and "Cargoes" and are interestingly fashioned. That Mr. Martin has gotten all out of these poems that is possible we do not believe to be the case. Yet they have much in them to recommend them to singers seeking new songs that are set to worth-while English poems. The best of the set is "June Twilight." The songs are for medium voice.

"Three Songs" (*Enoch and Sons*) by a composer new to us in America, present Havergal Brian. They are "The Defiled Sanctuary," "Renunciation" and "Lady Ellayne," the first a William Blake poem, the others Temple Keble poems. Consciously modern and pretentious in their attitude, these songs have found little response in use. We cannot discover their merit, even after a careful examination. They are set for medium voice, as are the Martin songs.

Granville Bantock has done three songs in his "The Vale of Arden" (*Enoch and Sons*) that are far below his standard and do him but faint justice. The workmanship saves them in spots; without that they would be no better than mere "ballads." To prove which statement examine the first page of the first of the set, entitled "The Bluebell Wood." For outright banality Mr. Bantock has not equalled this in all the music he has written to date. There is a touch of charm in the final song "The Fire-Flame." These songs are issued for high and low voices.

The Martin, Brian and Bantock songs are published in album form, in that admirable edition known as "The Enoch Art Song Library." A. W. K.

Piano Pieces of Medium Difficulty by Lemont and Loth

The piano piece of medium difficulty has a more than purely teaching audience, for the average player who is not studying likes to find numbers within his powers to perform. Hence new numbers by Cedric W. Lemont and L. Leslie Loth (*Oliver Ditson Co.*) will probably interest him. A singing Berceuse, which seems to have borrowed a rhythmic inflection from Tchaikovsky, "Dreams," a lyric *Andante* in six-eight time, and "The Red Domino," a pizzicato intermezzo, are by the first-named composer. Mr. Loth offers three waltzes: one "Butterfly Waltz," brisk, with easy passage-work; and two, "Spring Flowers" and "Dream Fancies," intermezzo-waltzes with pronounced melodic themes, suavely lilted. A "Dance of the Jesters," a quasi-gavotte, and "Daffodils," nicely balanced and ear-pleasing developments in simple song-form, are also from his pen.

F. H. M.

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TORONTO HEARS NEW BRITISH CANTATA

Cyril Jenkins Conducts His "Freedom" at Festival—Other Events

TORONTO, ONT., Feb. 19.—The festival of the Toronto Oratorio Society, held in Massey Hall early this month, was the most successful in the history of the organization. The principal work of the opening program was "Freedom," a cantata by Cyril Jenkins, who came from England for the special purpose of directing this its first production in America. The supporting orchestra was the Detroit Symphony under the direction of Ossip Gabrilowitsch. The attendance at all the concerts was most satisfying and exceeded that of any previous events of the society. The chorus of 240 voices was the best that Dr. Edward Broome, the conductor, has yet had under his baton.

Mr. Jenkins, at the end of his cantata, was enthusiastically applauded. The soloists were Mabel Beddoe, contralto, and Robert Maitland, bass. The choruses and orchestra did admirable work.

An audience nearly as large as that on the occasion of the opening evening heard the Detroit Symphony in a matinee program. The organization emphasized the excellent impression it made last season. Mr. Gabrilowitsch as soloist gave an admirable interpretation of the second piano concerto of Brahms.

The highest achievement of the chorus was in the presentation of Handel's "Messiah," before a record audience, on the closing night. The quartet of soloists consisted of Winnifred Henderson Thomas, soprano; Mabel Beddoe, contralto; Judson House, tenor, and Robert Maitland, bass. They were received into immediate favor for their capital interpretations of the various parts.

The Scottish Chorus, George Neil, director, gave its second annual concert in Massey Hall on Feb. 7, before a capacity audience. So successful was the event that two concerts will probably be given next season. The program included a representative range of Scotch songs and it

was presented by the choir of ninety-two singers in admirable manner. W. Knight Wilson, violinist; Mme. Grace Sands, soprano, and George Neil were heard in solo numbers.

The Central Y. M. C. A. orchestra of fifty-five pieces gave a concert on Feb. 9, under the direction of A. P. Howells. The program included Mendelssohn's "Ruy Blas" Overture and Schubert's "Unfinished" Symphony. The assisting artists were Louise Cook and Mme. Shirley Rodgers-Bates, and they were both well received.

The fourth of the series of Chamber Music Concerts of the Canadian Academy Musical Art Course was given on Feb. 5. The Gade Trio in F Major, Op. 42, was well presented by Marjorie Harper, Harry Adaskin and George A. Bruce. The same can be said of the Schumann Piano Quintet, played by Edith Buckley, Mr. Adaskin, Helen Hunt, Kathleen Reid and Mr. Bruce. The assisting artist, Mary J. Bothwell, contralto, was heard in a pleasing group of songs.

A joint recital was given in the Music Hall of the Toronto Conservatory of Music on Feb. 9, by Ferdinand Fillion, violinist, and Mme. Fillion, soprano. M. Fillion was at his best in the Paganini-Kreisler Praeludium and Allegro. Harvey Robb was at the piano.

At the meeting of the Women's Musical Club in the Masonic Hall, Feb. 7, the program was given by Mabel Beddoe, contralto, and George Reeves, pianist.

The Governor-General and the Duchess of Devonshire honored the Toronto Oratorio Society with their presence at the concert on Feb. 5. The Governor-General has consented to become a patron of the Orpheus Society, which already has the patronage of the Lieutenant-Governor.

At the meeting of the Speranza Musical Club on Feb. 9, the program was supplied by Helen Hunt, violinist, Vera Allen, pianist, and Mona Perkins and Mrs. Symons, vocalists.

Charles Albert Case, tenor, will appear in recital at Smith College, Northampton, Mass., on March 1. His program will contain songs by Schubert, Schumann, Brahms and Wolf. By special request, he will sing them in German.

Caryl Bensel Will

Play Godmother to Worthy New Artists



Caryl Bensel, American Soprano

Blessed are those who have money enough to spend it by budget. Blessed are those who know how to make a budget both beautiful and useful. Caryl Bensel is or is soon to be one of these. Now that this American soprano is well on the road to success and money making, she is planning to lay out her earnings to the best advantage of the community as well as herself. She intends to establish a fund for the purpose of introducing worthy native artists to invitation audiences, with adequate recompense to the artists.

"At first, my intention is to give some 'musicales intimes' in the studio house which I am building in Nutley, N. J. I shall pay the artists from the fund which I shall establish. No artist, no matter how inexperienced, will be asked to appear without adequate recompense. If my fund should show a surplus at the end of a season, I will start a special fund for the assistance of some young singer in his studies or in making his debut. I should like some day to have this special fund big enough to launch an artist who possesses all the requisites for a successful career except money. I shall get my artists from the New York studios, and I shall use two artists at each musicale. My builder has promised to have my house finished early next autumn, and I am looking forward to opening my series of musicales as soon as the furnishing of it is completed."

Boy Scouts' Chorus Heard at DeWitt Clinton High School

Under the direction of Julius Hopp a demonstration concert was given in the auditorium of DeWitt Clinton High School on Feb. 12. The program consisted of community singing, several numbers by the Boy Scout Chorus with Charles O'Keefe as soloist and operatic selections in which the soloists were Beulah Beach, Egrid Tellieri, Maud Young, Carol Rex, Claire Spencer and Jacques Rimson, D. E. Hierapolis and Dillon Shallard. Elfrieda Hansen was the accompanist and William J. Falk the musical director. Arias from "Aida" and Massenet's "Hérodiade" were sung by Miss Young. There were also ensemble numbers from "Rigoletto" and "Lucia," as well as scenes in costume from "Carmen" and "Hansel and Gretel."

Anderson Back from Booking Tour

Walter Anderson, the New York concert manager, has just returned from a booking tour through Pennsylvania, Ohio, New York and New England. Mr. Anderson reports that he has made many good contracts for the coming season.

Musical in Honor of Florence Bodinoff

A musicale was recently held at the New York home of Mrs. A. L. Phillips in honor of Florence Bodinoff, the Danish soprano, who gave several songs. Another appearance of Miss Bodinoff was at Barnard College, where she sang for an association of Catholic alumnae. She is booked to sing at the Irving School at

Tarrytown, N. Y., on March 3. Horsman's "Shepherdess" and Homer Samuels's "Garden Thoughts" have been especially well liked among the songs which she has been offering, and a group of folk-songs of Spanish and Russian origin, new in this country, has met with such success that the soprano has already decided to give them at her Aeolian Hall recital of next October.

SAMOILOFF ENTERTAINS

Vocal Teacher Has Raisa and Rimini as His Guests of Honor

A reception was given on Feb. 13, at his Carnegie Hall studio, by Lazar S. Samoiloff, the New York vocal teacher, in honor of Rosa Raisa and Giacomo Rimini. Receiving with Mr. and Mrs. Samoiloff and the guests of honor were Mrs. Arnold Volpe, Mrs. Sada Cowen, Mrs. George Bernard and Mrs. Maurice Holt. During the afternoon Sonya Yergin, soprano, artist-pupil of Mr. Samoiloff, gave much pleasure by her singing of several arias. She was accompanied by Lazar S. Weiner at the piano.

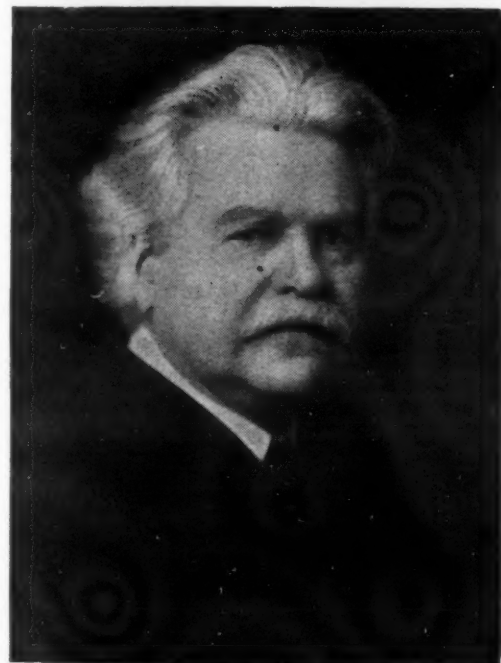
Among the guests were Gabriella Besanzoni, Beniamino Gigli, Dr. and Mrs. Seymour Oppenheimer, Mr. and Mrs. Sigmund Spaeth, Mr. and Mrs. Richard Hageman, Arnold Volpe, Mrs. W. R. Chapman, Mrs. Charles G. Braxmar, Alma Clayburgh, Victorine Hays, Mr. and Mrs. Gustav Saenger, Mr. and Mrs. Sergei Klibansky, Maria Winetzka, Mr. Winetsky, Nina Tarasova, Stuart Voss, Mr. and Mrs. Alexander A. Candlish, Emilie Frances Bauer, Josef Stopak, Mrs. J. Harrison-Irvine, Sara Sokolsky-Freid, Mr. and Mrs. Carlo Peroni, Mrs. Adolph Klein, Mrs. W. J. Gaynor, Dr. J. Rudomin, E. Vladimir Dubinsky, Max Jacobs, Genia Fonariova, Victoria Boshko, Harry Gilbert, Manazucca, Dr. and Mrs. N. J. Elsenheimer, Mr. and Mrs. Jacques L. Gottlieb, David Sapirstein, Mr. and Mrs. L. S. Gleichman, Mr. and Mrs. Milton Goldsmith, F. W. Haensel, Mr. and Mrs. Louis Helmut, Mr. and Mrs. Robert Russell Bennett, Mr. and Mrs. Roger de Bruyn, Kathleen Dassori, Jean Barondess, Mr. and Mrs. Julius Abrahams, Mary Scheel, Anita P. Tully, Rose H. Caplan, Mrs. J. J. Hanly, Rhoda Mintz, Vera Tishler Tourk and Helen L. Miller.

Pipes Will Skirl to Speed Joseph Hislop on Spring Tour

Directly following the Chicago Opera Company's New York season, Joseph Hislop, the Scottish tenor, who created a favorable impression in "Tosca" and "Madama Butterfly," will start on a spring concert tour under the direction of William Morris. Mr. Hislop's first New York concert recital is scheduled for April 3, at the Hippodrome, and will be under the auspices of the New York Caledonian Club, which has arranged to assemble a band of one hundred pipers for the occasion.

Pittsburgh Re-engagement for Messrs. Maier and Pattison

Guy Maier and Lee Pattison, exponents of two-piano music, have just been re-engaged for a recital in Sewickley, Pa. (a Pittsburgh suburb), on April 4, under the management of Miss May Beegle.



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PORTLAND SYMPHONY HAS MAY PETERSON AS AIDE

Orchestra Performs Excellent Service in
Entertaining School Children
at Final Rehearsal

PORTLAND, ORE., Feb. 19.—May Peterson as soloist, was the chief attraction at the last concert of the Portland Symphony. The soprano held her audience from the first bars of her aria, "Patron, voilà l'effet du vent" of Bach, which was sung with orchestral accompaniment. Luerance's "Wi-um" (Indian lullaby) was an effective number in a group of songs. As one of her extras she gave "Mr. Robin," a song by Katherine Glen Kerry, a Portland composer, with words by Frances Gill, also of Portland. Clarence Shepard of Chicago played the accompaniments. Miss Peterson's Northwest tour is under the direction of Steers-Coman.

The orchestra played Schubert's "Unfinished" Symphony, Carl Denton, the conductor, giving a fine reading of the work.

Fifteen hundred children from the seventh and eighth grades of the Portland public schools were the guests of the orchestra at their final rehearsal.

Frederick W. Goodrich, whose program notes are always of so much interest to symphony patrons, is giving a series of free lectures at the Central Public Library, on the works selected, prior to each concert.

An attractive Sunday afternoon concert was given recently in the Public Auditorium by the Mignon Chorus and Quartet, Mrs. Ella Hoberg, director, and Francis Richter, organist. The chorus of twenty-six women's voices sang with artistic effect. The Dixie Quartet, with Mrs. Tripp, soprano; Jessie H. Hammond, contralto; Gilbert H. Charters, tenor, and Earl H. Abbott, baritone, gave Fanning's "Song of the Vikings" in admirable style. Mr. Richter won approval by the masterly manner in which he played a number of organ solos.

J. Erwin Mutch was the soloist at a Rotary Club entertainment in the auditorium, given to aid the \$25,000 fund which the Rotarians pledged themselves to raise for the children's department of the new Hahnemann Hospital. Mr. Mutch, who came here from New York last fall to head the vocal department of the Ellison-White Conservatory, possesses a baritone voice of rare power, and he exercised this skillfully in a pleasing group of songs.

Portland is proud of Dorothy Greenberg, who was chosen out of seventy-five contestants to be piano soloist at a popular concert of the Seattle Symphony. Miss Greenberg, a daughter of Mr. and Mrs. A. A. Greenberg, is seventeen. She studied piano with Lucien E. Becker of this city.

A contest, for school children in music memory and song identification, began on Feb. 14, and is to continue over a period of six weeks, the object being to teach the children tunes and songs. The movement is supported by W. H. Bayer, music supervisor of the Portland public schools, Evelyn McClusky, director of music appreciation, the Parent-Teacher Association and different musical clubs.

N. J. C.

Willis Pupils' Recitals Please Waco

WACO, TEX., Feb. 6.—Two pupils' recitals were held at the studio of Mrs. Mattie D. Willis yesterday. Mrs. Willis has had almost all of her pupils from the very beginning of their studies, and consequently the good work done by her students of from five years up spoke particularly well for her. She is an exponent of the Dunning System. On Feb. 7 she opens her third normal class for teachers this season. She began a similar one in New York on Sept. 14 and will again teach in New York, beginning June 15.

Phoenix Musicians in Recital

PHOENIX, ARIZ., Feb. 6.—The Junior Guild of the Episcopal Church gave a treat to the music-lovers of the city when it presented Robert Saunders, director of the violin department at the Arizona School of Music, in recital with Orley Iles, pianist, and also a member of the school's faculty, at Trinity Cathedral

House last evening. The older school of violin pyrotechnics was represented in compositions by Vieuxtemps and Wieniawski, and Mr. Iles contributed solo numbers by Brahms, MacDowell and Cyril Scott.

FANNING IN LINCOLN, NEB.

Local Orchestra, Quartet and Musical
Art Club Present Fine Programs

LINCOLN, NEB., Feb. 19.—Cecil Fanning, baritone, accompanied by H. B. Turpin, gave a recital at the City Auditorium recently, before a capacity house. This was Mr. Fanning's fourth appearance in Lincoln, and he received a warm and enthusiastic welcome from his many friends. A unique feature of the occasion was the presentation of Mr. Fanning's original verse in place of musical encores.

The University School of Music Symphony Orchestra, Carl Frederick Steckelberg, conductor, made its first appearance this season in a concert given at the Temple Theatre. Mr. Steckelberg's players gave as fine a concert as any heard here this winter, much beauty of tone and excellence in ensemble distinguishing the performance. The Steckelberg String Quartet gave an interesting concert at Union College Auditorium lately.

The Musical Art Club, at its annual open meeting, entertained 150 guests at the home of Mr. and Mrs. E. L. Cline. The feature of the entertainment was the fine presentation of "The Fire Worshipers" by Howard I. Kirkpatrick of this city. The cantata was sung by Eula Marshall Brewster, Mrs. R. O. Hummel, Homer K. Compton and E. C. Boehmer. So great an interest was manifested in the work that a public presentation was subsequently given by the same artists, at the University School of Music Corridor.

H. G. K.

Successful Series in Dallas to End with Chicago Opera Visit

DALLAS, TEX., Feb. 19.—One of the most successful series of musical attractions ever presented here has been launched by Harriet Bacon MacDonald. In co-operation with Mrs. Wesley Porter Mason, this management presented Fritz Kreisler in recital last month. The next visitors were Grace Wagner, soprano; Carolina Lazzari, contralto, and Renato Zanelli, baritone, with the composer-pianist, Frank Le Forge, at the piano. The local season will terminate with the visit of the Chicago Opera Association. The company will give the first of four performances on March 3.

C. E. B.

Sonya Medvedieff, Sevasta and Cronican Appear in Waterloo, Iowa

WATERLOO, IOWA, Feb. 15.—Sonya Medvedieff, soprano; Philip Sevasta, harpist, and Lee Cronican, pianist, gave two recitals at East High Auditorium recently, under the auspices of the W. C. T. U. The two latter artists have appeared here before and were enthusiastically received by those who had enjoyed their playing in previous years. Miss Medvedieff very soon secured the admiration of her hearers with her rich soprano voice. She was especially liked in Tchaikovsky's Romance. The recital marks the ninth year that the W. C. T. U. has made a campaign of education for high standards of music.

B. C.

Oratorio Sung at Poughkeepsie Church

POUGHKEEPSIE, N. Y., Feb. 11.—Several elements were responsible for the success of the presentation of the Dubois oratorio, "The Prodigal Son," at the First Presbyterian Church. Charles Gilbert Spross, organist, directed the work, and the soloists were heard to advantage. Isaac Platt, tenor, and Walter Annis, bass, were heard to special advantage in their duets. Mrs. George Van Vechten, soprano, was in good voice. Clara L. Hey, contralto, had but two solos, but these were delivered with artistry.

ROTHWELL FORCES TO TOUR

Los Angeles Orchestra Will Visit Forty
Cities of Pacific Northwest

PORTLAND, ORE., Feb. 19.—Contracts have just been signed by the Elwyn Concert Bureau of this city for a four weeks' tour of the Philharmonic Orchestra of Los Angeles, beginning at Sacramento, Cal., April 28, and covering the Pacific northwest territory, going as far east as Denver.

This initial tour of the orchestra, of which Walter Henry Rothwell is conductor, will embrace forty cities and will take the organization as far north as Vancouver, B. C., and through ten States, including California, Oregon, Washington, British Columbia, Montana, Wyoming, Colorado, Idaho, Nevada and Utah. Eight soloists will make the tour and the founder of the orchestra, W. A. Clark, Jr., plans to accompany the musicians, who will travel in a special train.

N. J. C.

CONCERT BY HOUSTON CLUB

Schumann Heink Presented Under Aus-
pices of Treble Clef Forces

HOUSTON, TEX., Feb. 19.—An audience estimated at 3000 persons heard Mme. Ernestine Schumann Heink at the City Auditorium recently in a program which began with the aria "Vittellia" from Mozart's "Titus," and ranged through a long list. The singer was accorded an ovation.

George Morgan, assisting baritone, sang the recitative from "Benvenuto Cellini" and an aria from the same work. Katherine Hoffman, accompanist, received much commendation for the artistry of her piano support.

Mrs. H. R. McLean played the accompaniments for numbers offered by the Clef Club, under whose auspices the concert was given.

E. D. MACC.

Mrs. Jean Clement Heard in Concert at Mt. Kisco, N. Y.

MT. KISCO, N. Y., Feb. 18.—Mrs. Jean Clement, contralto, was heard in concert at the Methodist Church recently, assisted by Gladys Ganvreau, violinist, and Mrs. Jean Buchanan, pianist. Mrs. Clement, who is a member of the faculty of the Mt. Kisco School for Girls, offered ten numbers including an aria from "Samson and Delilah" and modern and classic songs. She was also heard in a song with obligato by Miss Ganvreau. The latter and Mrs. Buchanan contributed solos.

PORTLAND, ORE.—Mary Adele Vann presented a number of advanced vocal pupils in recital recently with Mr. Vann at the piano. Those heard were Dorothy Terrill, Della Green, Jack Freeman, Leona Schinkel, Greta Terrill, Vesta McWinney, Fred Tooze, Jr., Arah Rea, Bessie Van Wey, Laura Schoenborn, Anna Lee Snyder, Eloise Hall Cook, Lyman Warnock, Hilda Lindborg and C. B. Norblad.

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London Sunday Times.

**C
E
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I
L** **FANNING**

Martha Baird, Californian, Is Active as Pianist in New York

MARTHA BAIRD, pianist, who has in recent seasons achieved much success in her concert and recital appearances, having been soloist with the Boston Symphony and assisting artist with Mme.



Martha Baird, an American Pianist, Who Has Attained Prominence in Concert and Recital

ton. She completed the entire course at the New England Conservatory of Music, Boston, in two years, taking special honors in ensemble playing and the highest honors of her class in theoretical work.

Althouse Wins in Spokane Despite Cold

SPOKANE, WASH., Feb. 19.—The honors of his concert at the Auditorium Theater were shared by Paul Althouse, tenor, with his accompanying pianist, Rudolph Gruen. Though suffering from a slight

cold, Mr. Althouse scored a marked success. The "Celeste Aida" aria was well liked, but best were his final two groups of American songs. Rudolph Gruen's command of dynamic extremes was contributory to the enthusiasm with which his solos were received.

Levitzi to Feature Own Compositions at Last New York Recital

Mischa Levitzki will make his last New York appearance for two seasons at Carnegie Hall on Monday evening, March 7. Unusual interest will be attached to this recital since it will reveal him in the guise of a composer for the first time, two original numbers from mss., "Invocation and Faith" and "Valse sentimentale," being included in his final group. He will also play works by Bach-Tausig, Beethoven, Chopin, Dohnanyi, Scriabine and Liszt.

Percy Grainger's Folk Song Arrangements Popular at Brooklyn Recital

A large audience heard Percy Grainger, the pianist, in recital in the Music Hall of the Brooklyn Academy of Music on the evening of Feb. 14. Mr. Grainger played, in his usual individual manner, a program ranging from Bach and Liszt to arrangements of folk-songs, some of the most popular of which were his own. Many extras were demanded of the pianist. A. T. S.

Christine Langenhan Sings at Hampton Institute

Among the recent appearances of Mme. Christine Langenhan, soprano, was one at Hampton Institute, Hampton, Va. The institute's choir, conducted by R. Nathaniel Dett, musical director, assisted in the program. Mme. Langenhan was markedly successful in her solos. She was in fine voice and the enthusiastic audience insisted on the repetition of six numbers.

Grainger Playing Fischer Publication

At his recital at the Brooklyn Institute of Arts and Sciences on the evening of Feb. 14, Percy Grainger included A. Walter Kramer's "A Fragment" on his program. He has been playing this J. Fischer and Bro. publication in his appearances on tour in the West, after introducing it at his Carnegie Hall recital on Dec. 7.

Success Follows Ruth Clug's Début

Following her début recital at Aeolian Hall on Oct. 9, Ruth Clug, pianist, has made many successful appearances. She

has been heard by the National Arts Club and the Dante League in New York; in recital at Jordan Hall, Boston; at a musicale at the Hotel Astor in New York, and as soloist in the Third Symphony of Saint-Saëns, with the New York Symphony, in New York. She will give her second New York recital of the season at Aeolian Hall on the afternoon of Feb. 28.

SOKOLOFF CONTINUES SERIES IN CANTON

Concerts May Cease if Audiences do Not Increase—Guest Artists in Recital

CANTON, OHIO, Feb. 19.—The Cleveland Symphony, under Sokoloff, gave a second program, Feb. 6, in a series of Sunday afternoon concerts. As on the occasion of the first concert, the audience was small. The director has intimated that these concerts will be discontinued if the attendances do not improve. It is hard to explain the lack of interest in the series. The orchestra certainly deserves much more attention as its work ranks with the best in the country. The plan for the series, arranged by the manager of the Musical Arts Society, Ralph D. Smith, provides for two more concerts.

Mr. Smith presented Charles Hackett, tenor, and Raoul Vidas, violinist, in recital in the Auditorium last month. Hackett has appeared here before and plans are being made to bring him here again next season, as he is popular with Canton audiences. Vidas showed the qualities of a well-trained musician and gave a pleasing program.

Sue Harvard, soprano, appeared here under the management of the People's Musical Course Committee in place of the All-American Quartet. Miss Harvard proved herself an admirable artist and gave several encores in response to popular demand.

An unusual concert was given here recently by one of Canton's foremost musicians, Edgar Bowman, organist, until recently a student of Pietro Yon. Mr. Bowman, as fine a musician as Canton ever turned out, was formerly organist at St. John's Catholic Church in this city. He is at present organist of the Reformed Church on the Heights and the Progressive Synagogue of Brooklyn, N. Y.

The local MacDowell Club in two recent programs presented several Canton artists.

Harold Wise, organist of the class of 1916, gave a recital, Feb. 10, at the Northwestern University School of Music, Evanston, Ill., where he has been studying for two years. Formerly he was a pupil of Ralph L. Myers of Canton. R. L. M.

Jeanne Laval Assists at Concert of Norwich Forces

NORWICH, CONN., Feb. 14.—After Jeanne Laval, contralto, had three times responded to encores for her final number, as assisting artist at the Bass Clef concert, the audience permitted the twenty-five men of the Bass Clef to appear for their last number on the program. The concert opened the eleventh season of the club in this city under the directorship of Charles D. Geer, its organizer. C. F. W.

STOKOWSKI AND STRANSKY TAKE FORCES TO CAPITOL

Two Symphonies Give Programs During Week—Cortot and Others in List of Recitalists

WASHINGTON, D. C., Feb. 19.—For the fourth concert of the Philadelphia Orchestra, Leopold Stokowski offered the Chausson Symphony in B Flat Major, the exquisite beauty of which was brought out masterfully on this occasion. Margaret Matzenauer, contralto, was the soloist.

Alfred Cortot presented an exacting program in the Capital City under the direction of T. Arthur Smith. There was the Prelude, Choral and Fugue, Franck; "Carneval," Schumann; "Mephisto Waltz," Liszt, and "Etude en forme de Valse," Saint-Saëns. Among his shorter numbers were "Litany," Schubert; Seguidillas, Albeniz, and "Cathedrale Engloutie," Debussy. Mr. Cortot's playing was characterized by wonderful power, tasteful use of tone and masterful technique.

Under the auspices of the local chapter of the Mu Phi Epsilon Sorority, Thurlow Lieurance, composer-pianist, assisted by Edna Wooley, soprano; George B. Tack, flautist, and Harry W. Anderson, violinist, offered an interesting recital of American Indian music. Indian airs were interpreted by Edna Wooley.

The New York Philharmonic was given a warm reception on its return here for a single performance under the management of T. Arthur Smith. Under the baton of Josef Stransky, the organization presented a Wagner-Tchaikovsky program, which offered excellent opportunity for fine tonal color. W. H.

Kalamazoo Secures Notable Attractions for Annual May Festival

KALAMAZOO, MICH., Feb. 19.—This year's May Festival is announced for May 16 and 17, and the principal attractions are to be Paul Althouse, tenor; Marie Sundelius, soprano, and the Chicago Symphony. For the third festival concert, the Choral Union will sing Verdi's "Requiem," under the direction of Harper C. Maybee, with the combined forces of the Chicago orchestra and four noted soloists. The children's chorus will be heard again this year, singing "Alice in Wonderland," under the direction of Leoti Combs, director of music in the Western State Normal Training School. The coming festival is receiving the support of the business men, as well as the various musical organizations of the city. Albert Spalding, accompanied by Andre Benoist, was presented in recital by the Choral Union recently. M. J. R.

SOMERVILLE, MASS.—The Havens Trio played a program of standard works at Somerville High School, Wednesday evening, Feb. 15. The concert was one of a series inaugurated by the Somerville Teachers' Association.

MISSOULA, MONT.—A group of twelve children gave a concert at the Swartz Piano Studio recently, joining in a program in a style that won the commendation of those present. These studio recitals are a feature of the work of the class and are given at intervals of two weeks throughout the season.



Photo Marcell

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"Lillia Snelling sang the 'Armour Viens Aider' from 'Samson' with good effect, her tonal quality being of exceptional beauty." Carl Bronson in the Herald, Nov. 15, 1920.

"Miss Snelling's voice is a clear, sweet contralto, round, vibrant, which is well developed in all registers. Her enunciation is distinct, which adds to the impression of fine technical skill which her singing leaves." Bruno Ussher in the Express, Nov. 15, 1920.

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Augusta Cottlow's Recital Program Pleases Students



Augusta Cottlow, Pianist, with Per Nielsen, Music Director at Westminster College

NEW WILMINGTON, PA., Feb. 11.—Per Nielsen, baritone, who is now head of the music department at Westminster College, made a happy move when he presented Augusta Cottlow, pianist, in recital recently at the college chapel. Miss Cottlow demonstrated her powers in a serious program, opening with the Bach-Busoni Toccata in C Major.

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MAUREL BOSTON SOLOIST

Soprano Appears in Series with Symphony Ensemble Before Local Club

BOSTON, Feb. 19.—As the winter musical season of the Boston Athletic Association wanes the Sunday afternoon concerts seem to take added charm. On the latest occasion Barbara Maurel, mezzo-soprano, and the Boston Symphony Ensemble, Augusto Vannini, conductor, provided the program. Miss Maurel has sung here before, but never to better advantage. Possessed of a voice of endearing tonal qualities, she was heard in song of rare artistic worth. Seldom has Mr. Vannini offered such an interesting program. The players, under his skillful leadership, were in admirable form. Especially was this true in Bizet's "Minuet et Farandole" when G. Laurent on the flute and A. De Voto at the piano in the first movement of the piece had to respond to an ovation. Miss Maurel's contributions were divided between classical and modern numbers. Her singing of the "Habanera" from "Carmen" won her a deserved encore. H. L.

HEAR JERSEY CITY CHORUS

Howard Land and Mme. Audi Assist in Concert to Aid Near East Fund

JERSEY CITY, N. J., Feb. 19.—Howard Land, baritone, was the soloist at the opening concert of the nineteenth season of the Woman's Choral Society, Dr. Arthur D. Woodruff, director, on Feb. 15. The Society has a membership of 100 and an associate list of many prominent men and women. At this latest concert the chorus had the assistance of a group of men singers.

The principal number on the program was Bruch's cantata, "Fair Ellen," in which Mr. Land sang the chief part, the other soloist being Mme. Ernestine Audi. A string quartet played two groups of numbers, and John Stanerwick, organist of the First Presbyterian Church, was heard in solos. Mr. Land also contributed a series of songs. The chorus presented "The Music of Spring" by James P. Dunn, a local organist. The concerts by the Society this season are given for the benefit of the Near East Fund. The officers for the year are: president, Lucy F. Nelson; first vice-president, Mrs. George T. Vickers; second vice-president, Mrs. Robert E. Jennings; treasurer, Ann E. Armstrong; assistant treasurer, Mrs. Frederick Higgins; secretary, Pearl L. Brooke; librarian, Estelle B. Brooke; accompanist, Mrs. Caroline De Peyster Burger; conductor, Dr. Arthur D. Woodruff. A. D. F.

Cincinnati Conservatory Graduates Tour with Local Orchestra

CINCINNATI, Feb. 19.—Three graduates of the Cincinnati Conservatory of Music appeared as soloists with the Cincinnati Symphony on its recent tour through the South. In Savannah, Ga., Cecil Davis played the Grieg A Minor Concerto with signal success. Elsie Barge, whose asset is a phenomenal technique, chose the Rubinstein Concerto in D Minor for her appearance in Brookhaven, Miss., where she, too, scored marked success. When the orchestra appeared in Hattiesburg, Miss., the soloist was Lucile Skinner who played the Scharwenka Concerto in B Flat Minor. Miss Skinner, and Mr. Davis pursued their studies at the same time with Fred Shailer Evans.

Fort Wayne Band Celebrates Lincoln Anniversary

FORT WAYNE, IND., Feb. 19.—The General Electric Band under the direction of John L. Verweire, gave an interesting concert in honor of Lincoln's anniversary, to a large and appreciative audience, Feb. 11. All of the patriotic societies of the city were in attendance. J. L. V.



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SCENES FROM OPERA MAKE NOVEL PROGRAM FOR LIMA

Audience Enjoys Universal Entertainment—Prodigies Have an Evening Party—Fifty Join Women's Chorus

LIMA, OHIO, Feb. 19.—The first February Matinée of the Women's Music Club was given in Memorial Hall on the 10th. Commanded to prepare a program embodying "something different" from the stereotyped sugary recital menu, Irene Harruff Klinger, soprano, with Nell Kriete, pianist, devised a program in two parts that regular patrons found quite unusual.

The first part was on conventional lines and Miss Kriete, Eleanor Isham Timmermann, pianist, Millie Sonntag Urfer, contralto, Glenna Morris Dunifon, violinist; Bernardine Taubken Dimond, cellist, and Leona Feltz, pianist, contributed. The second part consisted of operatic excerpts, admirably staged with scenery and costumes.

Part of the second act of "Madama Butterfly" was given with Pauline Wemmer Gooding in the title rôle. Her brilliant soprano has gained in value and authority by her recent work in New York under Mme. Viafora. Suzuki was played by Katherine Carnes, whose voice showed training. The most unconcerned in the proceedings was little four-year old Helen Anne Gooding, who apparently thought it was great fun. She was *Trouble* of course.

The garden scene from "Faust" was next presented, Miss Klinger, using a colorful soprano in the music of *Marguerite*.

The third and last scene was the balcony episode from "Romeo and Juliet." Helen Burton Holmes was the *Juliet* and Samuel Flueckiger of Bluffton College, the *Romeo*.

The orchestral accompaniments were of a helpful character. They were provided by Harley Branson Holmes, Conductor Glenna Morris Dunifon, Bernardine Taubken Dimond, Dr. Edgar Curtiss, O. Ben Schultz, Rhea Watson Cable and Leona Feltz.

Rhea Watson Cable, pupil of Percy Grainger, will spend several months of comparative rest when, with her husband, Congressman-elect John L. Cable, she reaches her new home in Washington, D. C. On Feb. 14, Mrs. Cable and her little daughter Alice Mary, aged nine, entertained talented children of Lima. The guests included Mary Bentley, Nell Purcell, Norma Cohen, Corinne Croy, Holly Speer, Frances Julia Melly and Eleanor Webb. A New York magazine will publish the "Moonbeams" of little eleven years old Eleanor Webb and Mrs. Cable will set the words to music. Corinne Croy, thirteen, has already had a Lullaby, sung by well-known soloists.

William W. Norton of Community Service Inc., who has been working here for several weeks, has departed, having failed, it is understood, to get the expected co-operation. The men of the city seemingly are indifferent; and apparently unconcerned. On the other hand, the women have taken up the idea with avidity and are enthusiastic. Millie Sonntag Urfer has already fifty singers enrolled in her women's chorus, and as soon as a meeting place is secured, will begin rehearsals." H. E. H.

Birgit Engell Re-engaged in Milwaukee

Birgit Engell's success in Milwaukee has brought her a return engagement for next season. Her manager, Antonia Sawyer, has received a request for her return there in May of this year, but her operatic engagements in Europe require her presence abroad by March 1.

Anna Case and Benno Moiseiwitsch Give Joint Recital in St. Joseph, Mo.

ST JOSEPH, MO., Feb. 19.—The first of the 1921 concerts under the direction of Mrs. Francis Henry Hill, was given recently at the St. Joseph Auditorium by Anna Case in joint recital

with Benno Moiseiwitsch. Miss Case has appeared in St. Joseph several times, and consequently drew a large audience at this recital. Mr. Moiseiwitsch added greatly to the enjoyment of the evening. Each artist gave three groups and were repeatedly recalled for encores. Claude Gotthelf provided accompaniments for the singer. G. H. S.

Dates for Benchley Pupils

MINNEAPOLIS, MINN., Feb. 15.—Recent successes for the Benchley System, as the method of M. B. Benchley, vocal teacher, is known, have included the appearance of Mme. G. W. Critten, contralto, at the Madrigal Club concert in Madison on Feb. 4. Mme. Critten has lately come under the tutelage of Miss Benchley. Another Benchley pupil, Catherine Abels, soprano, who had had no other vocal teacher than Miss Benchley, has just been engaged for the company which is touring Wisconsin and Minnesota in the musical comedy, "The Chatterbox."



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ARRANGE CONTESTS FOR NORTH DAKOTA

State Board of Federated Clubs Meets to Advance Plans —Stars at Fargo

FARGO, N. D., Feb. 19.—A distinct impetus to North Dakota music was given by two meetings of the State board called recently, by Mrs. J. A. Jardine, State president of the National Federation of Music Clubs. One meeting was held at Grand Forks, the other at Jamestown. The attendances were excellent, and the enthusiasm marked, at both points. The purpose of both meetings was the discussion of plans for carrying out National Federation policies, particularly with reference to young artists' contests. It was decided to promote such contests in the State, and next April these will be held at the University of North Dakota, Grand Forks. To this end pledges of \$25 each were made by representatives of four clubs, for prizes, the responsibility being assumed by Mrs. J. A. Jardine of Fargo; Mrs. J. A. Poppler, Grand Forks; Mrs. Siver Serumgaard, Devil's Lake; and Bergliot Caspary, Bismarck. In the first two cases the pledges were personal.

In addition to the promise of \$100, it was agreed by the State officers that clubs represented make efforts to raise \$400 as a further fund, with which to

meet the expense of the State judges in the April contest. It is practically an assured fact that the money will be forthcoming.

Mrs. J. A. Jardine gave an informal report of the National Federation of Music Clubs' sessions at the November meeting of the executive board, at Akron, Ohio, at which North Dakota was represented by Mrs. Emma G. Wheeler, director of Northern Lights district, and Mrs. Jardine.

Winners of the artists' contests to be staged in April will compete in a district contest embracing North and South Dakota, Montana and Minnesota.

Other matters receiving special consideration at the board meetings concerned the securing the school credits for outside work in music, organization of junior and juvenile clubs, the establishment of State orchestras and festivals,

the production of opera and music memory contests.

It had been hoped that steps would be taken by the Legislature now in session at Bismarck, to offer assistance but the present political deadlock deferred the matter.

Luisa Tetrassini, presented at Fargo under the management of Mrs. W. F. Cushing, sang a program which gave unforgettable joy to Fargoans, and to a large number of patrons who came from many miles to hear her. The singer was particularly gracious to a large delegation of Italian laborers who came from the railroad shops several miles distant to testify their appreciation of her visit.

Large audiences greeted Mme. Pavlowa and her company of Russian dancers in matinee and evening programs at Fargo. The numbers were of rare beauty and evoked enthusiastic demonstrations. The attraction was presented under the management of Mrs. Cushing. W. F. C.

ELEANOR BROCK SINGS WELL CHOSEN PROGRAM

Soprano Makes Excellent Impression with Artistic Interpretations in Aeolian Hall Program

"Lo! Here the Gentle Lark!" by Bishop was the last number in the first group of songs which Eleanor Brock selected for her recital at Aeolian Hall, Monday afternoon, Feb. 14, and the choice was an exceedingly happy one. The words themselves symbolized the attitude toward Miss Brock's voice which was created in the audience by her singing, while the music of the song gave that voice an early opportunity to display its qualities. Bird-like as it was, with just an added touch of the flute in it, her tone was at once slender and round, fragile and yet robust enough to fill the ear with very pleasant music.

Rocca Under Gabrielle Elliot Management

M. Antonio Rocca, Italian tenor, who recently came to the United States after successful appearances at the Opéra Comique, Paris, has placed himself under the New York management of Gabrielle Elliot. Mr. Rocca will be heard at the Brooklyn Academy of Music, March 8, and as a principal soloist at the spring festival of the Mozart Society at the Hotel Astor, March 15. Other engagements are listed for Washington, Atlantic City and various cities in the South.

Second N. Y. Recital for Amy Neill

Amy Neill, violinist, who made a successful debut in the early autumn, will give her second New York recital on the evening of March 18, in Aeolian Hall.

Reuter to Make Big Fall Tour

Rudolph Reuter has completed arrangements to play in Pittsburgh next

season. In the fall he will be heard in Texas, Arizona, New Mexico, Kansas and Nebraska. Plans are under way to make his tour a comprehensive one: Mr. Reuter was in New York recently on his way to his successful Boston recital on Jan. 25. While here he appeared at one of the *Globe's* concerts on the same program with Alma Beck, and both scored substantially. He also put in considerable time working on Duo-Art records.

Erika Morini Plans Third Recital

Erika Morini will give her third violin recital in Aeolian Hall Sunday afternoon, Feb. 27, with her sister, Alice Morini, at the piano. The program will include Bruch's G Minor Concerto and Bach's Chaconne.

Two Chicago Opera Singers Married in New York

Two members of the Chicago Opera Association, Albert Louis Paillard, one of the French tenors, and Marcelle Henrietta Guardard, were married in the chapel of the Municipal Building, last week.

South and Middle

West Hail Falk's

Recital Programs



Jules Falk, American Violinist, at Hot Springs, Ark.

His current tour of the Middle West is bringing new successes to Jules Falk, the American violinist. Following his recital appearance at Hot Springs, Ark., he has filled engagements at Paris, Ky.; Lexington, Ky., and Bowling Green, Ky. At these concerts he was assisted by Juliet R. Ettelson, pianist, who played solos as well as accompaniments and the piano reduction of the orchestral part of the Wieniawski Concerto in D Minor, in which Mr. Falk has been making his best success. That he still finds time for the variety which is the spice of life even for musicians is evidenced by the photograph of the violinist, which comes from Hot Springs.

Elgar Oratorio Under Cornell's Direction

A feature of the evening service at the Church of the Pilgrims in Brooklyn on Feb. 20, was the presentation of Elgar's oratorio, "The Dream of Gerontius." Under the direction of Alfred Y. Cornell, organist and choirmaster, the work was given with the assistance of Grace Kerns, soprano; Delphine March, contralto; Judson House, tenor, and James Stanley, bass, as soloists, and a string quartet.

The Pangracs in Waldorf Musicales

At the third of the Murray Musicales on Sunday afternoons at the Waldorf-Astoria, the artists were Anna Fuka Pangrac, pianist, and Francis Pangrac, tenor. Among their numbers, special interest attached to a group of Czech and Slovak folk-songs, in which Mr. Pangrac appeared in costume.



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ELLEN BALLON IN STERLING RECITAL

Young Pianist Exhibits Fine Gifts in Aeolian Hall Program

When Ellen Ballon played the Saint-Saëns G Minor Concerto with the Philharmonic a few weeks ago, she displayed talent of a kind that gave rise to much expectancy concerning her announced recital in Aeolian Hall. This recital was given on Monday evening, Feb. 14, and the young pianist demonstrated her decidedly unusual gifts in a convincing performance. Young Miss Ballon first appeared in New York a very young Miss Ballon—a prodigy, in fact. She has, of course, made much progress. She is still so young that when you measure her present equipment in the terms of the promise inherent, it all seems very amazing. Her latest recital was by no means a mere exhibition of mechanics. At times she gave truly reassuring manifestations of an artistic sense. When she reaches the full maturity in art that only the years and widened experience can bring, Miss Ballon will surely hold the key to a rich treasure chest.

In person a little shy-seeming, she brings to her playing all the impetuosity and dash of youth. She has a remarkable technique, and an extraordinary reserve of power. It is not to be wondered at that she taps that reserve a little too freely at times, for the taste of those who have attained a more mature perspective in art. But youth is always engaging, and Miss Ballon will take you rushing up hills and galloping down dales. Twilight and curtains and repose are for to-morrow. To-day this young pianist calls the pace. She piles up her mountains, and not until she must crane her neck to see the top is she satisfied. Then she draws back a step. "Let's go!"

she cries, and, before you know where you are, you are up and over and careering down the other side.

Toccata and Fugue, Bach-Tausig, was the starting point indicated by the recital program. And the next line on the printed list related to Beethoven's Theme and Variations in C Minor. Miss Ballon's fingers flew. Her technique was excuse for the inclusion of the Variations. They revealed her remarkable dexterity. Other qualities were disclosed later on. Her most artistic work was accomplished in a couple of pieces by Alberto Jonas—Capriccio and Pastorale bracketed under the head of "In Memoriam Scarlatti," and announced for first performance. The Capriccio showed a rather clever handling of a theme not lacking in interest, but the Pastorale as played by Miss Ballon was a delightful piece, with a refreshing bucolic flavor, a suggestion of shepherds piping gaily. She developed in this an admirable tone, appropriate to the material, and the demand for repetition was well merited.

Again in the hackneyed Nocturne in F there was a pleasant singing tone. Miss Ballon did well in her other Chopin pieces—Etude in E and Prelude in B Minor. There was an encore after the Prelude which concluded a group that embraced Mendelssohn's E Minor Concerto and the Rachmaninoff G Minor Prelude. The program also included Moszkowski's "La Jongleuse" and Liszt's "Mazeppa."

Re-engagements for Cecile De Horvath

Cecile de Horvath, the pianist, has an unusual record for re-engagements. Last month, for example, she appeared at Georgetown (Ky.) College, and after her performance was asked by the president of the College Association to play a return engagement. Miss de Horvath has also been asked by the president of the Woman's Club of Swarthmore University to become an "annual institution." This artist has played three engagements there within the year with tentative arrangements made for her to fill a fourth before the year is out.

PROKOFIEFF GOES ABROAD

Will Return in Fall—Drops Hint Apropos Production of His Opera

Serge Prokofieff, lately returned from a successful tour of the Pacific Coast, sailed recently on the Aquitania for England where he will appear in recital and as orchestral soloist. The Russian composer-pianist is a great friend of Albert Coates, the conductor of the London Symphony, who recently created a deep impression in New York as guest conductor of the New York Symphony. Mr. Coates is a warm admirer of Mr. Prokofieff's art.

Mr. Prokofieff will return to America in the fall and will be in Chicago from the middle of December to some time in January. Some will interpret this announcement to read that the new director of the Chicago Opera has taken an interest in the production of Mr. Prokofieff's opera, "The Love of the Three Oranges," which the association failed to produce this season. Interviewed on this point before he sailed, Mr. Prokofieff smiled and said: "Wait and see. If Miss Garden, for whom I have the deepest admiration, is desirous of producing my work, any such announcement should emanate from her office, not from me."

March Engagements for Judson House

Judson House, tenor, has been engaged to sing in Hamilton, Ontario, on the evening of March 31 in Coleridge-Taylor's "Hiawatha's Wedding Feast." Among this singer's other engagements for March in his appearance in Albany on the 24th with the Mendelssohn Club.

Sundelius Active in Concert Work

Besides her activities at the Metropolitan this season, Marie Sundelius has been booked by her managers for many out-of-town appearances this spring and summer. Among the dates is an appearance at Aeolian Hall, New York, Tuesday afternoon, March 8, when she is to

sing at a special recital featuring the songs of John L. Nelson of Albany. Monday evening, March 14, she appears as soloist with the Brooklyn Orchestral Society. April 24 will find her singing at Carnegie Hall under the auspices of the Swedish Glee Club, also of Brooklyn. On May 17 she sings at the May Festival in Kalamazoo, Mich.

Hanna van Vollenhoven to Enter Recitalists' Ranks

Hanna van Vollenhoven, Dutch pianist, has withdrawn from the Netherlands Committee for Arts, Science and Friendly Relations in order to devote all her time to public playing and composition. The early studies of Miss Van Vollenhoven were made in Amsterdam under the personal supervision of Willem Mengelberg. Miss Van Vollenhoven will give a New York recital at the close of the present season.

Marguerite d'Alvarez has been engaged for the Haage series in Reading, Pa., for Dec. 12 next. She will also sing for the Art Society of Pittsburgh, Dec. 16.

World's Greatest Carillon for Nation's Capital

WASHINGTON, D. C., Feb. 16.—A campaign to give Washington the greatest carillon tower in the world will be launched next summer, according to an announcement made Feb. 10 by an official of the Washington Arts Club, following an illustrated lecture on the carillon towers of Belgium and Holland by Dr. W. G. Rice. The tower and bells when completed will cost about \$2,500,000. There will be fifty-four bells—one for each state, the District of Columbia, the territories and dependencies. In the proposed Washington tower the heaviest bells will weigh ten tons each.

A. T. M.

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Damrosch Introduces Youthful Debussy Score; National Symphony Opens Sunday Night Series

French Master's Fantasy for Piano and Orchestra, with Cortot as Aid, Is Novelty of Program
Devoted to Gallic Music—Big Audience Braves Blizzard to Hear Mengelberg Concert
—Stransky Offers a Beethoven-Wagner Program

BRINGING a new element into a week which otherwise represented something of a lull in New York's orchestral swirl, the National Symphony gave the first of a new series of popular Sunday night programs at Carnegie Hall. To introduce the series, Willem Mengelberg conducted Tchaikovsky's Fifth Symphony, Liszt's "Les Préludes" and two Wagner excerpts, the preludes of "Lohengrin" and "Meistersinger." The Tuesday program of the National was a repetition of that of the previous Saturday.

The Philharmonic, after having been afield during the week, returned to Carnegie Hall for a program of Beethoven and Wagner Sunday afternoon, playing the "Pastoral" Symphony of the Bonn master, and various excerpts from the music-dramas, including Conductor Stransky's "Siegfried" and "Götterdämmerung" arrangements, familiar to Philharmonic subscribers.

Walter Damrosch and the Symphony Society players continued their "Historical Cycle," the brace of concerts on Thursday afternoon and Friday evening being devoted to the impressionism of the latter-day French composers. Alfred Cortot was the assisting artist.

Second "Daphnis" Suite Dazzles

Ravel's dazzlingly orchestrated "Daphnis et Cloe," and the distinguished assistance of Alfred Cortot in expositions of d'Indy's Symphony in G and a Debussy Fantasy for piano and orchestra, gave zest to the brace of concerts, Thursday afternoon and Friday evening, which carried on the Damrosch historical cycle. The program was of latter-day French music, and was selected as illustrative of the impressionistic ends and means of the Gallic modernists.

The Debussy Fantasy, while not a new work in point of years, was programmed as played for the first time in New York. It was written, as a matter of fact, while the youthful Debussy was a prize student in Rome, early in the eighties, though not played in public until a year or so ago, when Mr. Cortot and Albert Coates disclosed it to London, shortly before it received its devoirs in Paris. Mr. Cortot, well accompanied by the orchestra, gave all his art to an impartation that did not altogether succeed in making the work one to rivet attention.

There also were the "Nuages" and "Fêtes" of Debussy to delight some and weary others. It cannot be said that these twin nocturnes have been neglected in New York. The nebulous and the atmospheric were further exploited in Roger-Ducasse's attenuated "Printemps" nocturne. In comparison, the firmer texture of d'Indy's Symphony, with its pastoral employment of a French mountaineer song, suggested reversion to more traditional ideas. Only praise can be given Mr. Cortot's playing of the piano part.

Mr. Damrosch has freshened the spirits of Symphony Society subscribers before with the "Daphnis et Cloe" second suite. This is music of bewildering color, flashing and shimmering by turns; iridescent, opalescent, diaphanous, a swirl of tints and glints which a virtuoso in instrumentation has set, scintillant, on parade. It was somewhat noisily played.

Mengelberg Vs. a Blizzard

The week commencing Sunday, Feb. 20, began meteorologically with a blizzard. It is pleasant to note that it also commenced musically with a first popular concert by the National Symphony Orchestra. And considering the unpopularity of the first event, the celebration of the second one was marked by a surprisingly large audience which gathered in Carnegie Hall on the evening of the fatal—and eventful—day. Tchaikovsky's Fifth Symphony, Liszt's "Les Préludes," and Wagner's preludes to both "Lohengrin" and "Die Meistersinger" cannot warm cold feet. But they can make one forget one's feet are cold. And if, in addition, Willem Mengelberg is conducting such works, it is impossible that the warmth of the readings should fire more than the hearts of the auditors?

Howsoever one answers a metaphysical question, it was clear on Sunday night, at any rate, that the National Symphony's determination to spread its gifts abroad met with an enhearteningly warm response.

One of the individual merits revealed by the orchestra is the outstanding virtuosity of the percussion and brass. There were a few roughnesses of attack exposed in the Tchaikovsky number, but such slight discrepancies in ensemble were rare. It is pleasurable to recall the sonority, capable of both mellowness and fury, which the brass choir commanded in the Tchaikovsky symphony, in the "Meistersinger" prelude, and—particularly—in Liszt's "Les Préludes."

It was a "popular" concert, but in the best sense of the word all Mengelberg concerts are popular and will likely remain so for many a day. The audience at this as well as at the others he has offered the New York public have given their bond that future audiences will feel the same way and express them-

selves in a manner suited to high occasions.

Stransky Revives the "Sixth"

Conductor Stransky offered a novelty on Sunday afternoon in the form of Beethoven's "Pastoral" Symphony. For some reason the master's Sixth has been neglected in New York so Mr. Stransky performed a good service in reviving the work. The Philharmonic forces also appeared to excellent advantage in Wagner excerpts arranged by Mr. Stransky.

Young People's Concert

Mendelssohn's "A Midsummer Night's Dream" music, played by the New York Symphony while the play was read by David Bispham, was presented for the third time, at Carnegie Hall on the afternoon of Feb. 19, by Walter Damrosch, this time as the penultimate concert of the series for young people. Mr. Bispham repeated his delightful performance, and the solos in the Lullaby were sung by Rachel Morton Harris and Ada Tyrone. The orchestra played well, though it is difficult to understand why Mr. Damrosch found it necessary to cut two-thirds of the beautiful Nocturne. The Overture and the "Wedding March" were received with especial favor by the audience.

Colorful Week Made Up of Repetitions at Metropolitan

Second "Lohengrin" Among Outstanding Happenings at
Broadway Temple of Opera—"Tre Re" with Bori Again
Weaves Its Spell—Three Operas in One Day

REPETITIONS ruled the week at the Metropolitan. There was a second "Lohengrin" on Monday night to freshen the spirits of the Wagnerians and to provoke further discussion, pro and con, with respect to opera translations. Wednesday evening brought the beloved "L'Amore dei Tre Re," with Lucrezia Bori in her most fascinating rôle, and the same admirable supporting cast as at the last previous representation. "Eugene Onegin" was cordially applauded on Thursday evening. There were three operas Friday, "L'Oracolo" and "Le Coq d'Or" at a special matinée, and "Aida" for subscribers in the evening. The Saturday matinée bill was a second "Manon," with Geraldine Farrar in a rôle which she makes one of much pictorial beauty.

Double Bill at Special Matinée

"L'Oracolo" and "Le Coq d'Or," bracketed for a special matinée on Friday, drew to the Metropolitan many persons not among its regular patrons, since opportunity was afforded to obtain the seats ordinarily monopolized by subscribers. The amusing and delightful Rimsky-Korsakoff opera-pantomime served to unbrace taut nerves and emotions after the gripping and melodramatic intensity of Leoni's one-act thriller of "Hatchet Row" in San Francisco's "China Town." Antonio Scotti was, of course, the dominating figure in "L'Oracolo," and must be credited with singing admirably as well as acting, as Scotti is expected to act. His masterly *Chim-Fang* needs no new rhapsody of praise. Leon Rothier succeeded to Didur's rôle of *Win-Shee*, because his confrere was singing in "Coq d'Or," and succeeded in presenting a characterization that was altogether satisfying, both in voice and action. Fascinating Lucrezia Bori, Mario Chamlee, Cecil Arden, Louis d'Angelo, Pietro Audisio and little Ada Quintana were the other figurants. Mr. Moranzoni conducted.

In the Russian fantasy the cast in-

cluded singers familiar in the several rôles; and the pantomimists, headed by Bolm, Rosina Galli and Bonfiglio, were as at the season's earlier representations. Evelyn Scotney sang the difficult music of the *Princess* charmingly, and has succeeded in dispelling certain misgivings that have been heard about the opera house because of the absence of the two sopranos whose names have been associated with this part in the past. Recognition must also be given the admirable vocalism of Louise Berat. Due credit long since was given Didur, Diaz, Mme. Sundelius and others of the excellent cast. Mr. Bamboschek conducted.

The Sixth "Aida"

A heavy-footed performance of "Aida," with dragging tempos, was that on the evening of Feb. 18. Miss Muzio in the name-part was not at her best, and though her work was sincere, it cannot be said to have been dominating. Her two big arias, however, were well sung. Jeanne Gordon as *Amneris* was most satisfying, vocally and dramatically. Her splendid voice was heard to its best advantage. Mr. Crimi was the *Radames*, Mr. Gustafson the *King*, Mr. Martino *Ramfis*. Mr. DeLuca as *Amonasro* sang exceedingly well and acted with his accustomed finesse. Sue Harvard as the unseen *Priestess* sang tones that delighted the ear and made one wish there were more of them. Mr. Moranzoni conducted. The horses in the Triumph scene threatened disaster by their refractoriness, and for a moment there was orchestra but no singing from the stage, as it threatened to be a case of *saute qui peut*. The chorus as usual was above praise, but the augmentation of the stage band seems a mistake as they completely drowned out the singers even in the huge ensemble.

Another "Manon"

"Manon" was sung again at the Metropolitan Saturday afternoon. In the large audience doubtless were many persons who had heard the same opera the night before at the Manhattan. The

matinée throng was lavish in its applause for Geraldine Farrar, the *Manon*, and Charles Hackett, the *des Grieux*, of the afternoon. In no other rôle is Mme. Farrar more attractive to gaze upon, and Mr. Hackett sings and acts *des Grieux* with convincing fervor. Clarence Whitehill replaced Rothier as the courtly *Count*.

Ananian was *Guillot*, Lauretti *Bretigny*, and Chalmers *Lescaut*. One wondered why the charming solo, "Ma Rosalinde," formerly sung by the baritone in the *Cours la Reine* scene, was eliminated. The dances by Rosina Galli, Bonfiglio and the corps de ballet were of refreshing grace. Mr. Wolff conducted.

An Exquisite "Tre Re"

"L'Amore dei Tre Re," on Wednesday evening received an exquisite performance at the hands of Lucrezia Bori, Gigli, Didur and Danise. Miss Bori invested *Fiora* with pictorial beauty and appealing wistfulness. Didur's *Archibaldo* again was one of tragic power, while Gigli's and Danise's splendid singing contributed to a performance unforgettable in its vocal and interpretative excellence.

Spalding on Sunday Night Program

Albert Spalding was the visiting artist at the Metropolitan on Sunday evening, Feb. 20. It was a typical week-end program—good music in good measure—and the American violinist demonstrated his skill and artistry in a number of works. The other soloists were Florence Easton, Kitty Beale and Pasquale Amato. Richard Hageman conducted the orchestra. Every item was received cordially and the generous printed list was lengthened by innumerable extras.

Mr. Spalding played the brilliant *Wieniawski Concerto* in D Minor, and played it exceedingly well. His tone was even and appealing, and the exacting work revealed his very full technical equipment. The accompaniment was admirably done by the orchestra. Later the violinist gave a group of short pieces, including his own "Alabama" and "From the Cottonfields," a Brahms Waltz, arranged by David Hochstein, and Sarasate's "Zapateado." André Benoit furnished piano accompaniments.

Miss Easton, in excellent voice, gave the "Vissi d'arte" from "Tosca," and, with Lester Hodges at the piano, several songs in English, including Carpenter's "Sleep that Flits on Baby's Eyes," and Stickles's "Who Knows," an admirable setting of two Omar quatrains. Mr. Amato sang in a way to make the standees cry for more. It was quite a wonderful "Largo al factotum" he delivered. He also sang the Brindisi from "Hamlet."

Miss Beale scored with "Charmant Oiseau" from "Pearl of Brazil." The orchestra played excellently under Mr. Hageman, its items including the "Lenore" Overture No. 3 of Beethoven, Liszt's "Les Préludes" and Liadoff's "Dance de L'Amazone."

"Lohengrin" a Popular Triumph

Wagner's "Lohengrin" again burst forth in all glory on Monday evening with the same cast as at the original revival. The wondrous work attracted a vast audience. No opera has been mounted better at the Metropolitan. Easton was *Elsa*, Mme. Matzenauer, *Ortrud*, Mr. Sembrach, *Lohengrin*, Blass as the *King*, Mr. Whitehill, *Telramund*, and Mr. Leonhardt the *Herald*, were the principals. Bodanzky conducted.

Muzio Scores in Russian Work

Tchaikovsky's genial opus, "Eugene Onegin," was repeated Thursday evening. Russian opera is always in high favor with New York audiences—why not more of this school? Claudia Muzio was resplendent, sharing vocal honors with Martinelli and other artists. Bodanzky was the conductor.

Meeting of Citizens Resolves to Support Bridgeport Symphony

BRIDGEPORT, CONN., Feb. 19—Under the leadership of Carl F. Siemon, president of the Bridgeport Symphony Society, men and women representing various city organizations, held a meeting at the Stratfield last week to outline plans for the support of the city's chief musical organization. The second concert of the orchestra, under the direction of Dr. G. E. Conterno, is to be given Feb. 27.

E. B.

SEATTLE SYMPHONY CANCELS CONCERTS

Depression and Deficit Dictate
Curtailment of Season—
Plan Larger Band

SEATTLE, WASH., Feb. 22.—Owing to local financial depression and with the object of avoiding what would probably be a heavy deficit, the season of the Seattle Symphony has been closed six weeks ahead of the original schedule, and the four remaining concerts cancelled. Last season there was a deficit of \$40,000. This year a deficit of \$10,000 has been officially announced, and it is estimated that another \$17,000 would have been needed to complete the season. Eight of the seventy members of the disbanded orchestra have left the city.

The Executive Board—Joseph Blethen, Nathan Eckstein, Mrs. Frederick Bentley, J. F. Douglas, and G. E. M. Pratt—in announcing the decision to terminate the season, indicated that there was sufficient monies not yet collected from the guarantors to pay the expenses. Compared to last year, twice the number of subscriptions were sold this season, and up to January the door receipts equalled the total of these revenues for the entire twenty weeks in 1919-20. To-day the Symphony is on a considerably sounder basis, and it is intended to augment the forces before the beginning of the next series in the fall.

John Spargur, the conductor, whose three-year contract expires in March, received a vote of appreciation from the outgoing board for the satisfactory work of the orchestra and the fine quality of the programs presented. Mr. Spargur has directed the orchestra since the last season conducted by Henry Hadley. He has been successful in increasing the interest taken in musical events. M. B.

PAVLOVA IN SAN DIEGO

Visit of Ballet Russe Creates Exceptional
Demand for Seats—Other Events

SAN DIEGO, CAL., Feb. 19.—Chief of recent attractions was Anna Pavlova and her Ballet Russe. The company of dancers appeared at the Spreckles Theater as the initial event in the Amphion Stellar Concert Course. Every seat was taken and hundreds of persons had to be turned away. The demand for reservations was greater than at any time during the present season. Every number offered by the company was given in admirable style. Mme. Pavlova received a great ovation after her opening dance "Snowflakes" and there was a storm of applause after her famous "Pavlova Gavotte."

As an attraction in the regular Amphion Course, Franklin Cannon, pianist, gave a recital at the Isis Theater. He displayed adequate technique and developed a warm, singing tone.

The Saslavsky Trio, consisting of Alexandre Saslavsky, violinist; Katie Winter Hall, pianist; and Robert Alter, cellist; gave a program of Brahms on the occasion of its second chamber music recital here. A much larger audience greeted the players than attended the first concert. W. F. R.

Montreal Quartet Opens Concert Series

MONTREAL, QUEBEC, Feb. 20.—Extraordinary success attended the opening of the Dubois Strong Quartet series on Feb. 16, with Alexander Debrulle as the new first violin. A capacity audience exhibited great enthusiasm especially in the Saint-Saëns Sonata as played by Debrulle. Montreal is proud to have in its list this worthy organization of chamber music, the oldest in Canada. B. D.

Sarah Suttel Towner, Chicago Pianist, Gives Recital in Grand Rapids

GRAND RAPIDS, MICH., Feb. 19.—Mrs. Sarah Suttel Towner, pianist, of Chicago, gave an enjoyable program, for the St. Cecilia Society, at the first Lenten morning musicale. Mrs. Towner has adequate technique and especially excels as an interpreter of Chopin. E. H.

Frieda Hempel Applauded in Concert in Manchester, N. H.

MANCHESTER, N. H., Feb. 19.—Frieda Hempel, soprano, gave a concert in the Academy on Tuesday evening, Feb. 15, assisted by August Rodeman, flautist, and Ceenraad V. Bos, pianist. Nearly 2000 attended and many, content with standing room, waxed enthusiastic over

Miss Hempel's singing. The program was made up largely of German compositions. Mr. Rodeman plays with a full and sweet tone and added much to the artistic ensemble. Mr. Bos proved himself an accompanist of ability and also played one group of three short numbers by Rachmaninoff, Beethoven and Chopin.

HEAR LYDIA FERGUSON

Costume Recital Presented in Chicago
by Czecho-Slovak Artist

CHICAGO, Feb. 19.—Lydia Ferguson gave a costume recital of songs at Kimball Hall Feb. 16. It was done expertly and deftly, her performance having the fascination and the charm that is sometimes lost in more complex and adventurous music.

Miss Ferguson is said, in spite of her name to be a Czecho-Slovak, and the niece of President Masaryk. She is also rated as a pupil of Mme. Guilbert. She has the asset of good looks and a rather complete knowledge of the art of expression. She was heard in several groups of French songs, a few of the Czecho-Slovak, one or two in English, and a small group of German art-songs. In this last she was less fascinating, as her voice, though of pleasant quality, has hardly the training to make her a good recital singer of complex songs. However, the folk part of her performance was nothing short of delightful. E. C. M.

NEW CLUB IN MOORHEAD

Independent Society Formed to Provide
Music in Minnesota City

MOORHEAD, MINN., Feb. 18.—A call to the musicians of Moorhead recently resulted in the formation of a highly promising music club, having a charter membership of twenty-eight enthusiasts, leaving two vacancies in the proposed limit of thirty members.

The meeting took place at the home of Lulu Wagner, Feb. 11. Officers were elected as follows: Honorary President, Mrs. Edwin Askegaard; president, Margaret Newton; vice-president, Mrs. Edgar Sharp; secretary, Frances Tillotson; treasurer, Lulu Wagner, and publicity secretary, Mrs. Fred Brophy.

Committees were chosen as follows: Music, chairman, Lulla Glimme, head of the piano department of Concordia College; Mrs. E. W. Humphrey, Mrs. I. Dorrnum; Constitution, Mrs. O. J. Hagen, Mrs. Edwin Little and Lucy Sheffield.

Informal programs will be featured the remainder of the year and more comprehensive ones will be attempted for the ensuing year.

Much enthusiasm prevails, as Moorhead has within it many musicians of high standing who have hitherto affiliated with Fargo, N. D., clubs. Fargo clubs, indeed, welcome the club in the belief that the cause of music will be enhanced a hundred-fold through affiliation and friendship. W. E. C.

Selma Kurz Engaged for Metropolitan

Selma Kurz, coloratura soprano of the Vienna Opera House, who was heard in concert recently in New York, has been engaged for the Metropolitan next year. She will sing a limited number of performances in December and January. Mme. Kurz was engaged for the Metropolitan during the days of the Corried régime, but fear of the ocean voyage prevented her from fulfilling her contract. Besides singing in Vienna for a number of years, Mme. Kurz has been heard in Paris, Moscow, Petrograd and other European operatic centers including London where she was a leading coloratura at Covent Garden for several seasons.

Record Audience Acclaims Toscanini in Kansas City

KANSAS CITY, MO., Feb. 23.—An audience of ten thousand gathered in Convention Hall on Sunday afternoon to hear Toscanini and La Scala orchestra. This is the largest audience to which the organization has played in the United States. It broke the local record for attendance at musical entertainments. Hundreds from all over the Middle West gathered and the greatest enthusiasm prevailed. Twenty-five Italian societies presented the conductor with a silver cup and flowers.

Washington Series for Caroline Curtiss

Caroline Curtiss, soprano, is booked for a series of song recitals in Washington, D. C., and vicinity, the first of which will be on the evening of March 6, at the Washington Fine Arts Club.

GALVESTON HEARS ARTISTS

Local Club Present Edward Morris, Virginia Rea and Alberto Salvi

GALVESTON, TEX., Feb. 14.—Edward Morris, pianist, gave a recital Thursday evening, Feb. 10, in the ballroom of Hotel Galvez, sponsored by the Girls' Musical Club. Mr. Morris's skillful interpretations made his recital most interesting. A large audience received the young artist with cordial enthusiasm and demanded many encores.

Virginia Rea, coloratura soprano, was presented in recital Monday evening at Hotel Galvez by El Mina Temple Shrine Band, and delighted a large audience with an interesting program. Miss Rea responded to numerous encores. Frank B. Herrle was her accompanist. El Mina Temple Shrine Orchestra contributed several numbers to the program, Sam S. Templin conducting.

A recital of distinctive merit was given by Alberto Salvi, harpist, at the City Auditorium on the evening of Feb. 12, under the auspices of Argonne Post No. 20, American Legion. An appreciative audience was impressed with the virtuosity of Mr. Salvi. The entertainment was to aid the starving children of Central and Eastern Europe. E. M. H.

CORNELL MUSIC EVENTS

Visit of Sokoloff Orchestra and Work of
University Musicians Please

ITHACA, N. Y., Feb. 18.—The Cleveland Orchestra, Nikolai Sokoloff conductor, appeared in Bailey Hall, Cornell University, on Monday evening, before an audience which completely filled the large auditorium. Marguerite Namara, who was the soloist, shared the enthusiastic applause.

The Cornell University gave its second home concert of this season, on Feb. 15, in Bailey Hall. This concert was in honor of the "Farmers' Week" guests of the university, who showed their hearty appreciation of this courtesy. Songs by C. W. Whitney and Marie Powers were a pleasing addition to the program. On Thursday afternoon, Professor James T. Quarles gave a special "Farmers' Week" organ recital in Bailey Hall, which was largely attended.

A reception was given on Tuesday evening at the Ithaca Conservatory of Music in honor of Otokar Sevcik and Mr. and Mrs. Paul Stoeving, who have recently become members of the faculty of the violin department of the conservatory. E. S.

Rollin Pease Filling Many Concert Dates in Middle West

CHICAGO, Feb. 19.—Rollin Pease, baritone, has had a busy season since the beginning of the new year. He has been heard in concert throughout Illinois and Wisconsin, including appearances at Aurora College, East and West High Schools and a community service at the Methodist Church, Valparaiso, Ind., with an orchestra augmented by members of the Chicago Symphony. Mr. Pease also gave a concert at Bloomington State Normal University, assisting members of the high school in their concert, and for the past two weeks has been giving daily recreation recitals for Lyon & Healy of Chicago. M. A. M.

Wolverton-Kingman Concert in Chat- ham, N. J.

CHATHAM, N. J., Feb. 11.—With the assistance of Russell B. Kingman, cellist, Edna Wolverton, soprano, gave a program of merit at the Ogden Memorial Presbyterian Church here recently. Miss Wolverton's voice, which is dramatic in character, showed to advantage in Handel and Verdi arias and songs by Gaul, Cox, Campbell-Tipton, Woodman, Ganz, Curran, Warford and Scott. Miss Wolverton, who is soloist at the First Presbyterian Church of Orange, N. J., and a pupil of Frank Hemstreet, the New York vocal teacher, was accompanied by Grace Edwards Burr at the piano and also gave two numbers with cello obbligato. Mr. Kingman had the assistance of Mrs. Kingman at the piano.

Raymond Havens Makes Third Appear- ance in Augusta, Me.

BOSTON, Feb. 18.—Raymond Havens, pianist, has returned from Augusta, Me., where he was heard in the City Hall on the evening of Feb. 14, before an enthusiastic audience of 1500 who gave him much applause. Mr. Havens was ably assisted by Lucy Marsh, soprano. This was his third appearance in Augusta.

"LAKME" PRODUCED BY ROCKFORD MUSICAL CLUB

Admirable Production of Delibes's Work
Reveals Gifts of Local Singers
and Excites Enthusiasm

ROCKFORD, ILL., Feb. 17.—The Mendelssohn Club of Rockford presented Delibes's opera, "Lakmé," in a most creditable manner, Feb. 10, before an audience that taxed the capacity of Mendelssohn Hall. So great was the interest and enthusiasm that the opera was announced for repetition on Feb. 17.

Chorus and soloists prepared for the opera over a period of several months and the production was a very admirable achievement. Mrs. Charles Reitsch was both vocally and dramatically excellent and artistic in her work as *Lakmé* and she was given an ovation at the conclusion of the "Bell Song" and the duet with the slave, *Mallika*, sung by Mrs. Oscar Keller. Others of the cast, Floyd Palm as *Gérald*, Vilas Johnson as *Frédéric*, Cumner Miller as *Nilakantha*, Elsie Nelson and Laura Joiner as the governor's daughters, Marie Brogunier as the governess, and Reuben Emerson as the Hindoo slave, all did creditable work. The chorus gave splendid support to the soloists and an orchestra with Mrs. O. R. Brouse as conductor read the score in a remarkably capable manner.

Mary Brown, assisted by her dancing class at the Y. W. C. A., contributed the incidental dances. Mrs. Chandler Starr, president of the Mendelssohn Club, was stage director, and the costumes were made by the members of the club, directed by Mrs. Starr. H. F.

VISIT GRAND RAPIDS

Mérö and Murphy Give Joint Concert—
Toscanini Thrills Large Audience

GRAND RAPIDS, MICH., Feb. 18.—Yolanda Mérö, pianist, and Lambert Murphy, tenor, were heard at Power's Theater, on Feb. 14, before a capacity house. Mme. Mérö took the audience by storm, playing with almost masculine power, yet always with musical beauty. Mr. Murphy shared the honors of the evening doing his best work in song groups in which he exhibited beautiful tone and clear diction. Charles Frederick Morse was accompanist for Mr. Murphy.

Toscanini and La Scala orchestra were heard at the Armory recently, under the management of James De Voe, of Detroit. The audience gave the visitors a most enthusiastic welcome. E. H.

Kathleen Parlow Heard in Recital in Salt Lake City

SALT LAKE CITY, UTAH, Feb. 15.—A large audience greeted Kathleen Parlow at her concert last evening. The violinist program opened with Paganini's Concerto in D Major and Bach's Chaconne. Other numbers were by Achron, Monsigny, Tchaikovsky, Chopin and Wieniawski. Encore numbers were added. Fred Gee gave the artist efficient support with fine accompaniments. It is hoped that Miss Parlow will return, as her reception was a most enthusiastic one. Her appearance was managed by the Musical Arts Society. M. M. F.

Johnstown Hears Local Pianist in Modern Works

JOHNSTOWN, PA., Feb. 19.—John Gun-der, pianist, of the faculty of the Johnstown College of Music, gave a recital recently in the Cambria Library, assisted by Mabel Speicher Collier, contralto. A large audience enjoyed the program which had to be supplemented by a number of extras. Mr. Gun-der, who has lately come to Johnstown from Indianapolis featured the works of Edward MacDowell, Dohnanyi and Debussy, and also played a composition of his own, "Bacchanale," which was well received. G. B. N.

Garrison Assists Cercle Gounod in New Bedford Concert

NEW BEDFORD, MASS., Feb. 20.—The public's satisfaction with Le Cercle Gounod and with the standard of musical entertainments it is maintaining was shown recently by the immense audience that gathered in the Olympia Theater for the second concert of the season, conducted by Rodolph Godreau. The assisting artist of this evening was Mabel Garrison and she was undoubtedly a factor in the success of the event. Miss Garrison was accompanied by George Siemmon. A. H. K.

Philadelphia Fares Well Despite Orchestra's Absence

Thibaud and Cortot in Joint Recital—Philharmonic Society Offers Program—Other Local Happenings—Symphony's "Popular" Series Soon to Open

PHILADELPHIA, Feb. 19.—The Philadelphia Orchestra is again on one of its periodical tours bringing music to Washington, Baltimore, Pittsburgh, and other cities on its route. Consequently the customary Friday afternoon and Saturday evening concerts are off the current week's schedule. The opening enterprise of the orchestra on its return will be Monday evening's inauguration of the "popular series" of three concerts which are planned to satisfy the great demand for opportunity of hearing Mr. Stokowski and his forces outside the regular series, which, as is well known, are pretty largely sold out by advance subscription. These supplementary concerts are not to be "popular" in the usual programmatic sense; they will repeat programs from the regular sequence, the first being a repetition of the enormously popular Tchaikovsky program of a week ago.

The Chamber Music Association members had unexpected pleasure last Sunday afternoon when Jacques Thibaud and Alfred Cortot gave a program of sonatas, appearing in place of the Flonzaleys who were originally announced.

NEW VIOLIN SONATA BY BLOCH PRODUCED

Enormously Difficult Work Is
Finely Played by Kochanski
and Rubinstein

A distinguished audience attended the fourth Friends of Music concert last Sunday afternoon in Aeolian Hall, the occasion being a joint recital by Arthur Rubinstein, pianist, and Paul Kochanski, violinist. The artists played sonatas exclusively. The *pièce de résistance* was the first performance of Ernest Bloch's recently written Violin Sonata, and the composer himself was on hand to hear his work. This sonata goes a step further toward the untrammelled than does its predecessor, the richly imaginative viola suite. Ferociously difficult technically, the outgiving of an essentially modern and complex mind, the work is difficult to appraise after a single hearing. The first movement is notable for its volcanic energy and fury, its rhythmic ingenuity, the sense of power expressed in hammer strokes. It made enormous demands on the executants, to which they were apparently quite equal. Mr. Rubinstein occasionally let enthusiasm overmaster him with the result that the part assigned to the fiddle was at times virtually inaudible. Otherwise his work was superb. Mr. Kochanski played finely, too, especially where cantilena was called for. The composer, who was seated in a box, was warmly applauded. Preceding the new work they played Bach's lovely E Major Sonata, with notable artistry, and as finale Brahms's D Minor Sonata.

A sonata by Debussy, never played in this city previously was the novelty of the program. Sonatas by Gabriel Faure and Cesar Franck filled out the afternoon. The two artists played with fine unanimity and much expressiveness of their interesting numbers.

At the last Sunday evening meeting of the Philharmonic Society, Louis Gabrovitz, an eleven-year-old violinist, created a furore by the extent and thoroughness of his technique and by his general musicianship. He is a pupil of Abram Goldfuss, one of the violinists of the Philadelphia Orchestra. The Phil-

harmonic's orchestra, under the capital leadership of Joseph Pasternack gave most sympathetic support. The orchestral forces, which were in excellent form, offered numbers.

The Philharmonic Society will this season offer to talented musicians two gold medals, one in piano and the other in violin. Details of the competition may be had of M. Zamustin, Drexel Building.

The Philadelphia Music Teachers Association had a distinct novelty as a feature of the regular monthly meeting in the Presser Auditorium. This was the first Philadelphia appearance of Mr. and Mrs. Thurlow Lieurance in a program of American Indian chants, songs and tribal music. James Francis Cooke, editor of the *Etude* and a prime mover in the affairs of the association for many years, made an informing preliminary address. George Tack assisted as a flautist.

The matinee of the Philadelphia Music Club in the Bellevue-Stratford was attractively given by Kathleen Kendall, Irma Sowers, Hilda Reiter, Jean Davis, Alice Twing, Marion Peters and Lydia Dunning. Mrs. Phillips Jenkins had

charge of the program. Mary Winslow Johnson was accompanist, and hostesses were Mrs. Clarence Bartlett, Mrs. Samuel Shaw Burgin, Mrs. Duncan Campbell and Sarah Kennedy.

The Matinee Musical Club gave an attractive program of Scandinavian music in the Bellevue-Stratford. Vocal and instrumental numbers were contributed by Ella Wile, Madeline Reed, Florence Haenle, Helen Rowley, Ella Rowley, Marie Brehm, Dora Van Roden, Mary B. Thompson, Maude Pettit, Ruth Kinney, Agnes Clune Quinlan, Mary Newkirk, Mary Miller Mount and Elizabeth Gest, all members of the club.

An interesting sonata for piano and violin by a Philadelphian, Albert J. Dooner, was the novelty of the program at the recital of Charlton Lewis Murphy and Joseph W. Clarke, who played before an audience that filled the foyer of the Academy. Mr. Dooner writes firmly and gracefully and with melodic inventiveness, after the modern French school. Schumann and Beethoven sonatas were played. Messrs. Murphy and Clark effected a good ensemble.

W. R. M.

ERIKA MORINI AGAIN DEMONSTRATES GIFTS

Crowded Audience at Aeolian
Hall Hails Girl Violinist
in Second Recital

There can be no doubt about the popular success of Erika Morini. This girl violinist, who came out of the blue a few weeks ago and amazed a New York audience with her playing, packed Aeolian Hall on Saturday afternoon, Feb. 19, the occasion of her second recital. Her program was of the kind dear to the heart of the average concertgoer. There was nothing in it that called for subtlety, for the exercise of the finer intellectual gifts in interpretation. Rather was it of the "showy" order, presenting many difficulties, calling for a well-developed technique. Broadly and strongly she swept through a list that opened with Tartini's "Devil's Trill." Only now and then in soft legato was there a suggestion of a little quavering in tone. She tackled harmonics freely—notably in the Chopin Mazurka in A—and she will no doubt soon make up what was lacking in the result. The Wieniawski Concerto in D Minor was the chief item, and there was a genuine Gypsy tincture in the last movement. The whole thing was given with sureness and a display of ample technical resources. The same can be said of the Tartini. Bracketed with the Chopin Mazurka were Sarasate's "Romance Andalouse" and a Gavotte by Lully. The Romance was skilfully painted in delightful colors, and the Gavotte was a dainty piece of playing. There were, in the earlier part of the program, moments when Miss Morini's tone was a little uneven; but warm and smooth and delightful in quality, it made the Sarasate work a very vital thing. The demand for an extra after the group in which it was placed was unanimous. The final item on the program was Paganini's "Moses" Fantasie. The display of virtuosity in these variations on the G string brought the audience to its feet, crowding down to the platform. Loud and demonstrative were the demands for more and the young violinist was generous. It was not until a switching off of lights gave a hint of the late hour that the many admirers of the new musical sensation departed. Alice Morini was the accompanist.

PLAY TWO-PIANO WORKS

Rose and Otilie Sutro Appear in Aeolian
Hall Recital

Two-piano recitals are still rare enough to have the invigorating tang of novelty. In addition to novelty there was genuine musical interest in the dual recital of Rose and Otilie Sutro, at Aeolian Hall, Friday afternoon, Feb. 18, for there was shown an exceptionally fine feeling for ensemble playing as well as sound musicianship.

The repertoire for two pianos is somewhat limited, but the two performers brought out several delightful treasures for the feast. The Andante and Varia-

tions of Schumann, a Sonata by Richard Roessler, two shorter pieces by Ashton and Labor, and four dances by Louis Veuillot constituted the greater part of the program. To these were added for good measure, however, the Brahms arrangement of a Chopin Etude, a Scherzo by Guérout, and a Slavic Dance by Dvorak, the last two works being arranged for two pianos by their composers. The Veuillot suite of dances, having its première at this recital, proved interesting. It was played with delicacy but not without vigor.

Ignaz Friedman has been invited by the Bohemians of New York as guest of honor for the evening of March 7.

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HEAR HELEN TAS AS MENGELBERG SOLOIST

American Pianist Offers Special Program with Assistance of National Forces

There was a large and, by the way, a very brilliant audience at Carnegie Hall on Thursday evening, Feb. 17, to hear the concert of Helen Teschner Tas with the National Symphony led by Willem Mengelberg. It was the kind of orchestral recital, common enough in Berlin before the war, where an artist, instead of appearing with a pianist accompanist, chose to have the services of an orchestra to accompany several concertos. As many as three were often performed in an evening, preluded by an orchestral overture.

Last week there were two and two, two concertos, those of Brahms and Mendelssohn for the violinist and Beethoven's "Egmont" and Liszt's "Les Préludes" for the orchestra. Mme. Tas appeared in two New York recitals last season and convinced us of her serious purpose and artistic accomplishment. She has studied her violin and has reflected on her studies before her return to the concert-stage. On Thursday eve-

ning she added to the impression she had previously made, for she gave a splendid reading of the Brahms concerto, one that strangely enough, even coming first as it did, surpassed her performance of the both musically and technically much simpler Mendelssohn work. Her playing had in the Brahms a fine, healthy vigor, technical dexterity, and much breadth. In the higher altitudes of the E string her tone was marvelously pure and vibrant. Nervousness marred the smoothness of her tone in some places, where also her intonation suffered. But these were details in what was otherwise a truly musicianly delivery of a masterpiece. After both the Brahms and Mendelssohn. Mme. Tas was given a rousing reception, Mr. Mengelberg standing on his platform and applauding as ardently as the most enthusiastic person in the audience.

The "Egmont" Overture, with which the program opened, had a curious interpretation at Mr. Mengelberg's hands. In it the rude forcing of the horns in their solo passage, just before the final F Major section, was almost an inexcusable bit of "interpreting." It most certainly was not Beethoven. But the conductor really distinguished himself in his careful and thoughtful performance of the accompaniments to the concertos.

humor, and pathos of direct and elementary appeal, again characterized her interpretations of folk-music, and her voice seemed smoother and better equalized than at some earlier recitals. Improvement was noted, particularly, in the upper tones. Her breath management and phrasing were admirable, and she sang with her usual wide range of tone color. The voice remains one difficult to classify, conforming more to the alto of a boy, than to the true contralto or soprano. Some tones have a golden tenor quality.

For her gypsy airs, Mme. Tarasova wore the colorful gypsy raiment. The boy's attire in which she is more familiar to her audience was donned for her later Russian groups. Two Ukrainian songs, an air by Klimoffski, and Glinka's "Rushing Onward," written as a test of articulation in rapid utterance, were characteristically presented. Three examples of Russian folk-songs utilized by noted composers were grouped together. These were "Down St. Peter's Road," which Stravinsky made use of in "Petrouchka," Song of the Tartars, adapted by Borodin for "Prince Igor," and a Dance Song familiar in the version by Moussorgsky-Seroff. Lazar S. Weiner, who arranged the various folk-tunes for the singer, was at the piano.

HELEN JEFFREY CLAIMS RESPECT AS RECITALIST

Young Violinist Matches Powers with Difficult and Ambitious Program in Carnegie Hall

Weighted down with the appellation of the "Brünnhilde of the bow," Helen Jeffrey gave her postponed recital in Carnegie Hall on Friday afternoon of last week, and with the aid of her newly acquired "Strad," ably defended her title. As evidence of her ambition and seriousness, Miss Jeffrey began her program with the Brahms Sonata, Op. 100, in A, which, with the assistance of Walter Golde at the piano, was given a performance of artistic excellence. Her tone is one of luscious suavity, possessing a firm body, and her technique is adequate to encompass the difficulties of her instrument. She is, however, more interesting when disclosing the beauties of long legato phrases than in attempting technical flights. Her harmonics were not given with the same assurance or purity which characterized her work in other particulars. Her playing is not the sort to startle her hearers, but it can evoke admiration, and what is more, make a genuine emotional and intellectual appeal.

The Bruch Concerto in D Minor, No. 2, which followed the sonata, received a brilliant reading. The recitative passages were given with authority, and her maturing art was revealed in many passages of superb playing, in her repose of manner and the high level of musicianship maintained. It was in works of lesser proportions where she had the most grateful opportunities to reveal her prowess as a violinist. Godowsky's "Legend," the Paganini-Kreisler Caprice No. XX, and Rachmaninoff's Romance were numbers which brought her much applause from the large audience.

When almost every week brings a for-

eign violinist to test his powers in our concert halls, it was encouraging to witness the success of Miss Jeffrey, who is an American girl, American trained.

TO PROVIDE MUSIC FOR RURAL CANADA

Two Conventions Held to Urge Spread of Art in Provinces—More Music in the Schools

EDMONTON, CAN., Feb. 19.—Musical activities to brighten the lives of Canadian farm women has been the dominating idea of the Women's Musical Club of Edmonton lately. The Canadian northwest, since the armistice, has had its influx of war-brides. A letter was sent to hundreds of these women individually, containing the information that the women of the big cities had not forgotten them, and inviting them to the city for eight days. A convention was especially arranged for the benefit of the farm women, the transportation being paid by the soldiers' settlement board; the railway's and the Government and the women's institutes, the Women's Musical Club of Edmonton, and women volunteers arranged a program of entertainment.

Previous to this, there was a convention of the United Farmers and Farm Women in Alberta's capital.

Education held attention for at least one day of the convention, and there was some discussion as to the subjects which had perforce to be deleted from the curriculum of the country schools. The Hon. Geo. P. Smith, Minister of Education, addressed the delegates and strongly impressed his hearers with the need for music, as one of the necessary subjects. He emphasized the fact that music had taken a great place in the daily lives of the people of Alberta and recommended that whatever subjects could be done without music was not one.

Following his speech a unanimous vote was taken, to stimulate the growth of musical study and appreciation in the provincial and rural schools of Alberta.

A vote was also taken at the same time, to recommend the advisability of having gramophone records made of the special songs that the U. F. A. and the U. F. W. A. have adopted as their own. An official songbook of folk-songs of different nations has been compiled for the use of the rural organizations.

M. H. T. A.

STOCK MAKES INNOVATION AT CHILDREN'S CONCERT

Employs Screen as Aid in Impressing Youthful Listeners—Presents Local Pianist and Composer

CHICAGO, Feb. 19.—Conductor Stock made an innovation in teaching music to his audience at the children's concert Thursday, by adding a screen and projecting camera. Pictures were presented of Theodore Thomas and Richard Wagner, and also the reproduction of an orchestral score. This last was in its most simple terms, but gave an accurate idea of the way orchestra music is written. It was an object of much interest to its youthful beholders.

Following his delightful children's concert, Conductor Stock conducted a program of unusual interest in the regular week-end subscription concerts, presenting a soloist in the person of the pianist, Carol Robinson, a composer-conductor in Adolf Weidig, and a work new to the orchestra's repertoire in Paul Dukas's Symphony in C Major.

Miss Robinson, who made her first appearance as soloist with the orchestra, accomplished a pleasing introduction through MacDowell's First Concerto. She played it with deftness and agility, showing a distinct ability for the rippling scale passages with which the work abounds, to say nothing of the octave bravura and the broad, tuneful melodies. A deserved success was the unanimous verdict of the audience.

Mr. Weidig is the veteran head of the composition department of the American Conservatory, and a former member of the orchestra. His "Three Episodes," which he conducted on this occasion, is not a new work, having been played by the orchestra in 1908, but it was well worth the repetition. It is full of attractive melody which is developed with much sagacity, so that the composition pleases both the casual ear and the student as well. It depicts three moods with much color and charm.

Announce Summer

Classes in Kansas

with Dudley Buck



Dudley Buck, New York Vocal Teacher

Singers of the West who have studied with Dudley Buck, New York vocal teacher, will have an opportunity to work with him nearer at home this summer. Announcement has just been made of Mr. Buck's acceptance of an offer from the School of Fine Arts of the University of Kansas, at Lawrence, Kan., for a six weeks' session of master classes beginning June 13. Recent activities of Buck pupils in New York included a studio recital on Feb. 12. Mrs. Rosalie Chauveau, contralto; Mrs. Louise C. Seabrooke, soprano; Deborah Bogart, contralto; Lucille Wiseman, soprano; Dorothea Calhoun, soprano; William L. Guggolz, basso cantante, and Leslie E. Arnold, baritone, acquitted themselves with credit in an ambitious program.

The Dukas Symphony is also a work of considerable age, though the Chicago Symphony has never played it before. Being composed in the 90's, it is somewhat conventional for 1920, but it is powerful in idea and vivid in manner.

E. C. M.

EMANUELE STIERI SINGS

Good Diction and Phrasing Qualities Shown in Aeolian Hall Recital

Emanuele Stieri, baritone, gave a song recital in Aeolian Hall, Thursday evening, Feb. 17. His program opened with "It Is Enough" from "Elijah," and included R. Huntington Woodman's cycle, "In San Nazaro," a group of Italian airs, and several lyrics by Hageman, Ware, La Forge, Moore and others.

Mr. Stieri's voice on this occasion was not always sure in its pitch, and the singer's zeal sometimes gave his tone a decided tremolo. There was evidence, as always, however, of thought and study as exemplified by his excellent diction and very careful phrasing. And to such none-too-common merits in the vocal world, a small but friendly audience responded with a hearty show of satisfaction. Francis Moore, who was represented as a composer, was the accompanist.

G. A. Grant-Schaefer, for the past eleven years head of the voice department, Northwestern University School of Music, Evanston, Ill., will sever his connection with that institution at the end of the present collegiate year, for the purpose of devoting himself exclusively to composition. Mr. Grant-Schaefer has purchased a house in the Berkshire Hills, Williamstown, Mass., where he and his wife will make their permanent home. The moving day will be sometime next fall.

RAISA AND RIMINI IN JOINT PROGRAM

Soprano of Chicago Opera and Tenor Husband Heard in Sunday Concert

Rosa Raisa, soprano, Giacomo Rimini, baritone, and the orchestra of the Chicago Opera Association, under the baton of Alexander Smallens, were heard in concert at the New York Hippodrome on the evening of Feb. 20. Despite the blizzard, a large audience greeted the musicians, and was long and loud in its applause.

Miss Raisa's first number was "Pace, Pace, Mio Dio," from Verdi's "Forza del Destino," splendidly sung. As encore she offered Pergolesi's "Nina," which was less effective on account of the lack of legato upon which so much of the beauty of the number depends. Her second group, in Russian, was wholly delightful, especially Rimsky-Korsakoff's aria of the Shepherd Leht from "Snigorotchka" and a folk-song, "Matushka Golubushka." The other number of the group was Tchaikovsky's "None But the Lonely Heart." To the group she added another folk-song, also in Russian. Mr. Rimini substituted the "Toréador Song" from "Carmen" for the aria from Massenet's "Le Roi de Lahore" on the program, which he sang well, though less so than the Serenade from "Don Giovanni," which he gave as encore. This was an excellent piece of singing, though the ending of the number not as Mozart wrote it seemed a mistake.

In the second half of the program, Miss Raisa offered an aria from Catalani's "La Wally," Mr. Rimini, an aria from Meyerbeer's "L'Africaine" and the two singers together, Faure's "Crucifix." The orchestra was heard in the Overture to "Oberon," Liszt's "Les Préludes," Ippolitoff-Ivanoff's "Caucasian Sketches" and the Rakoczy March.

NINA TARASOVA SINGS GYPSY AIRS IN RECITAL

Artist Is Successful in Appealing Program at Carnegie Hall—Gives Russian Folk-Songs

Gypsy airs were accorded a place with Russian songs at the costume recital which Nina Tarasova, ever a vivid and fascinating interpreter, gave in Carnegie Hall, Saturday evening, Feb. 19. She was assisted by Arturo Bonucci, a 'cellist of admirable tone and equally admirable technical facility. With Frank Bibb as accompanist, Mr. Bonucci began the program with a Boccherini Concerto and later played two groups, adding extras after each.

It was an evening of encores, as Tarasova recitals are expected to be. Something of a vocal barbarian, but a captivating and compelling one, the singer moved her audience to shouts of approval as well as to protracted hand-clapping. Pulsing rhythmic swing, riotous broad

PRIHODA IN FIRST DETROIT RECITAL

Violinist Impresses at Initial Hearing—Cortot and Gabilowitsch Play

DETROIT, Feb. 19.—Detroit was introduced to Vasa Prihoda on Feb. 10, and the occurrence is destined to make a lasting impression. An audience of generous proportions flocked to Arcadia Auditorium to hear the newcomer and after the opening number, "La Folia," by Corelli, put the stamp of approval upon the youth. He exhibited astounding technique which easily met the demands of the most exacting compositions, and besides this, a youthful fire and a tone of cello-like depth and richness. The program, a somewhat unhackneyed one, contained an Ernst Concerto, the Paganini Variations on a theme from "Molière" and a group of short numbers, but the audience by prolonged and vigorous applause, compelled Prihoda to add a half dozen encores. Asta Doubravka provided accompaniments.

The outstanding features of the concert given by the Detroit Symphony on Feb. 11 were the opening and closing numbers, which brought volumes of applause. The initial offering was the rarely heard Mendelssohn Overture, "Melusina," effectively presented, and the second Liszt Rhapsody formed an exhilarating finale. The symphony was the C Minor of Daniel Gregory Mason, with which the orchestra labored diligently. Hulda Lashanska was heard as soloist and sang an aria from Faccio's "Amleto" and the Cavatina from "Les Pêcheurs de Perles."

Under the auspices of the Alliance Française, Alfred Cortot gave a recital at the Hotel Statler before an audience that completely filled the auditorium. Mr. Cortot impressed as a great technician who produced some startling and spectacular effects. The high point of interest was reached in the twenty-four Chopin Preludes, though a modern group was performed far more satisfactorily. The closing group included two Saint-Saëns numbers and the Debussy "Cathédrale Engloutie" superbly played. The afternoon closed with the second Rhapsody of Liszt. He was generously applauded and added several encores.

Tuesday evening brought the finest bit of piano playing heard here in some time, when at Orchestra Hall, the Detroit conductor gave another of his delightful pianistic programs. Mr. Gabilowitsch's arrangement of numbers was admirable and he added no encores until the close, another commendable custom. The Sonata was the B Flat Major of Beethoven. The one modern number was a Prelude, Choral and Fugue of César Franck, to which the artist gave an orchestral effect. Two Schumann compositions and a Schubert Impromptu were played with characteristic charm and a Weber Rondo provided opportunity for displaying scintillating pyrotechnics. The Chopin contribution sent his hearers into ecstasies. Every available inch of Orchestra Hall was utilized.

The seventh morning concert of the Tuesday Musicales took place in the auditorium of the Y. W. C. A. on Feb. 15, Margaret Mannebach, chairman. The feature was a fine presentation of the Trevalsa song cycle, "Peter Pan," by Mrs. Lois Johnston Gilchrist, soprano; Elizabeth Bennett, contralto; John Koneczny, tenor; John Dickinson, bass, and Gertrude Heinze, accompanist. Mrs. Neva Kennedy Howe offered a group of piano solos and Janet Ives played a violin number, accompanied by her mother, Mrs. Valentine S. Ives. M. McD.

PORTLAND HEARS DIAZ

Despite Mishap Tenor Gives Recital—Women's Chorus in Program

PORTLAND, ME., Feb. 19.—Rafaelo Diaz was the attraction at the Municipal concert last week. He was listed to sing a group of old American songs, an aria from "Le Cid" of Massenet and a group of Spanish songs. He had little more than started on his first group—works by Francis Hopkinson, dedicated to George Washington—when the electric lights went out. His accompanist continued with the aid of a pocket flash light. As it was impossible for Dr. Morgan to play his portion of the program, Mr. Diaz sang song after song,

to the great delight of his audience, until light returned. Phil Ohman was an efficient accompanist.

The Women's Choral Society, under the direction of Rupert Neilly, assisted by Anne Neilly, pianist, gave a most delightful concert in Frye Hall on Feb. 17. The program included numbers by Vidal, Gliere, Rimsky-Korsakoff, and Poldowski. Mrs. Neilly played several piano solos. A quartet consisting of Jane Whibley, Lois Wasson, Helen Nelson, and Josephine Gaskins sang Crist's "Chinese Mother Goose Rhymes."

A. B.

Frieda Klink to Sing as Soloist in Elgar Work



Frieda Klink, Contralto

New engagements for Frieda Klink, contralto, call for her appearance at the Frederic Warren Ballad Concert of March 13, as soloist in Elgar's "The Dream of Gerontius," Walter Damrosch conducting, on April 1, and for ten appearances at the summer concerts of the Goldman Concert Band, Edwin Franko Goldman, conductor, at Columbia University.

PERCY GRAINGER PLAYS AT CONCERT IN SCRANTON

Edith Benjamin and Carrie G. Weston
Share Program—C. C. Hand
Enlarges Concert Circuit

SCRANTON, PA., Feb. 19.—Chauncy C. Hand, manager of the Keystone Concert Course, presented in a trio recital, Percy Grainger, pianist; Edith Benjamin, soprano, and Carrie Goebel Weston, violinist, at the Strand Theater recently. Mr. Grainger's first group, all by Chopin, was followed by some of the pianist's own compositions. A Brahms Waltz and one of Liszt's Hungarian Rhapsodies closed the program. Miss Benjamin was at her best in a group by contemporary American composers. Miss Weston played "The Sussex Mummers' Christmas Carol" in the Grainger setting. Sam Lamberson was at the piano. After the concert Mr. Grainger was guest of honor at a dinner given by several concert managers, among them Leo Long, of Wilkes-Barre; Joseph Congdon, of Binghamton; E. Morse, Fred Hand and Chauncy C. Hand, of Scranton. Antonia Sawyer, under whose management Mr. Grainger appears, was also present. Edith Benjamin, soprano, was entertained at dinner after the concert at the Hotel Jermyn by fifteen of her relatives who reside in this vicinity.

At a recent business meeting of concert managers, Chauncy C. Hand of the Keystone Course, increased his circuit from eight to fifteen cities. This embraces the most important cities in the eastern part of the State outside of Philadelphia. C. P. S.

Louisville Chorus Gives First Concert of Its Season

LOUISVILLE, KY., Feb. 19.—There are choruses and choruses in every large city, but when one has attained the artistic finish of the Crescent Hill Musical Club it is something for a community to be proud of. This chorus of fifty voices, under the leadership of Mrs. William J. Horn, is about six years old, but in that time it has acquired a finish that is unusual in singing bodies not made up of professionals. The offering for the first

concert of the 1921 season was Gade's "Crusaders" with the following soloists: Mme. Sapin, contralto; William Layne Vick, tenor, and John Peter Grant, baritone. The work of the soloists was on the high level of that of the chorus, and piano accompaniments, in keeping, were played by Marguerite Dohrmann.

H. P.

TWO FAVORITES REVISIT MILWAUKEE FOR RECITAL

Rachmaninoff and Werrenrath Greeted
by Large Audiences—Local
Choristers in Program

MILWAUKEE, Feb. 14.—Rachmaninoff played in Milwaukee recently, giving a similar program to that which he has offered in other cities. His imagination invested every composer, whether Mozart, Liszt, Chopin or Schumann, with a new light, a crystal clarity. He played here under the auspices of Marion Andrews.

Werrenrath is better than ever, was the verdict of Milwaukeeans who heard him with the Arion Musical Club. Every seat in the Pabst Theater was taken and many persons were turned away. Finely studied are the interpretations of this sterling artist as shown in Brahms, Sinding and Wolf numbers. The audience liked everything he did. Even before he had sung a note he received salvos of applause.

The Arion Club gave a most satisfactory program under Dr. Daniel Protheroe, presenting such songs as Handel's "Then Round the Starry Throne," Henschel's "Morning Hymn," Metcalf's "Absent," Edward German's "Rolling Down to Rio," Fanning's "Moonlight" and Grieg's "Landsighting."

C. O. S.

MELLISH IN NATIVE CITY

Metropolitan Soprano Appears in Albany
Concert with Seidel

ALBANY, N. Y., Feb. 19.—Music-lovers heard a splendid concert on Wednesday evening, Feb. 16, at the State Armory, when Toscha Seidel and Mary Mellish, soprano of the Metropolitan Opera appeared in an engaging program. There was great interest in Mary Mellish's appearance, as she is an Albanian and has attracted much attention by her rise in the musical world since her joining the ranks of the Metropolitan. On Wednesday she sang the *Micaela* aria from "Carmen" exquisitely and also won her audience with her singing of songs by Bachelet, Fourdrain, Strauss, Brahms and an American group by Watts, Grey, Mana-Zucca and Lieurance. So much was she applauded that she had to add several extras, among them "Annie Laurie."

Mr. Seidel made a brilliant impression in the Mendelssohn Concerto, the Vitali Chaconne, as well as Sarasate's "Gypsy Airs," and shorter pieces by Paderewski, Chopin and Beethoven. He was also encored. The accompanists were Margaret Hughes for Miss Mellish and Harry Kaufman for Mr. Seidel.

W. A. H.

Martin Lisan Gives Piano Recital in New Town Hall

Martin Lisan presented a program of piano music in the new Town Hall, Sunday, Feb. 20. Mr. Lisan's program was eclectically and generously constructed. Beginning with the Liszt transcription of Bach's great A Minor Prelude and Fugue, it ranged through the C Sharp Minor Sonata of Beethoven, Op. 27, No. 2, Schumann's "Carneval," the Fantasie Impromptu, B Flat Minor Scherzo, and A Flat Polonaise of Chopin, and included the recitalist's own Sketches and Liszt's Twelfth Rhapsodie. Mr. Lisan can compose agreeably, and in his performance as a recitalist he showed considerable promise.

Althouse Evokes Applause in Eugene, Oregon

EUGENE, ORE., Feb. 11.—Assisted as throughout his present tour, by Rudolph Gruen, pianist, Paul Althouse appeared in recital at Villard Hall of the University of Oregon last evening. The concert was one of the most successful of the School of Music's series. Both artists had to grant encores. Mr. Althouse was heard in arias and French and Italian songs, as well as two groups in English. Mr. Gruen played a group of solos besides accompanying the tenor.

UNIVERSITY CONFERS DEGREE ON HEINROTH

Pittsburgh Organist Honored —Cortot, Stokowski Forces and Local Chorus Heard

PITTSBURGH, PA., Feb. 19.—The University of Pittsburgh at the 134th anniversary of the granting of the charter, conferred the honorary degree of doctor of music upon Charles Heinroth, organist of Carnegie Institute. An honor in which all Pittsburgh rejoices.

Alfred Cortot, seconded by the Duo-Art piano, came and played before a packed house. Cortot offered us French, Spanish and other works.

Friday and Saturday brought Leopold Stokowski and his virtuoso band from the City of Brotherly Love. The assisting soloist was Mischa Levitzki. Who is there who can dazzle more than the amazing Mischa? His vehicle was a Saint-Saëns Concerto and he rewarded himself with six re-calls. The orchestra played as a single soloist. Mr. Stokowski stayed over a night to direct the rehearsal of the newly formed orchestra chorus.

The Pittsburgh Choral Society under the baton of Charles N. Boyd, gave the second concert of its season, with Merle Alcock as the assisting soloist. The club offered many à capella numbers ranging from Dett to Frances McColin and Howard Brockway. The singers were in excellent form and sang better than they have at any previous performance. Merle Alcock who has sung here before, created the same furore she always does. Her voice had ring and fire and her interpretations were finely wrought. Harry Oliver Hirt gave her adequate support at the piano.

FRIEDMAN IN CHICAGO

Pianist Reveals Himself as Powerful
Artist in Recital There

CHICAGO, Feb. 16.—Comparisons with Moritz Rosenthal were at once raised when Ignaz Friedman, the Polish pianist, made his first appearance in Chicago at Kimball Hall last night. The remarkable technical brilliance of his playing thrilled his audience from the first.

Mr. Friedman is a powerful player, striking the keyboard with a mighty hand. At the same time he is capable of reducing his tone to a whispering pianissimo. The Bach Chaconne, the first and last movements of the Chopin B Minor Sonata, and the latter composer's C Major Etude were displays of pianistic pyrotechnics such as a Chicago audience has been rarely privileged to hear.

Two waltzes, whose authorship was ascribed to Gaertner-Friedman, had a delightful waltz lilt, and the brilliant arabesques with which they were decorated made them among the most entertaining sections of his program. The recital closed with an intermezzo and the two books of Variations on a Theme of Paganini by Brahms.

E. C. M.

Julia Claussen Engaged for San Antonio Concert Series

Julia Claussen, the mezzo-soprano of the Metropolitan Opera forces, who recently returned from a tour of the Pacific Coast, was specially engaged by telegraph to appear in San Antonio, Tex., at once as one of the stars in the music course of that center. In view of the exigencies of the case an unusually attractive offer was made to Mme. Claussen to accept this engagement.

Concert for Musicians' Club of Women Given in Chicago

CHICAGO, Feb. 18.—Gertrude Farrell, Minna Krokowsky, Maude Swartchild, Lillian Magnuson, Eva Gordon and Marion Barry-Sansone gave a concert for the Musicians' Club of Women in Fine Arts Recital Hall, Monday afternoon. Ruth Bradley furnished accompaniments. M. A. M.

A recital was given recently at Power's Theater, Grand Rapids, Mich., by Sascha Jacobinoff, violinist.

Theodora Sturkow-Ryder, Chicago pianist, lately gave a children's program in Bloomington, Ill.



COLUMBUS, OHIO.—A newcomer to Columbus is Harold Gibson Davidson, who has opened a studio in State Street for the teaching of piano, theory and harmony.

WHEELING, W. VA.—Two of Wheeling's talented singers, Esther E. Carson and Mary L. Gorsuch, were heard in recital in the auditorium of St. Joseph's Academy recently.

TRENTON, N. J.—The Bayard Circle of the G. A. R. sponsored two concerts last week at which Irma Seydel, violinist; Artemisa Elizondo, pianist, and Edgar Fowlston, baritone, were heard.

OMAHA, NEB.—The Glee Club of the High School of Commerce recently produced a clever two-act operetta, "The Pennant," in the high school auditorium, under the direction of Johanna Anderson.

HUNTINGTON, IND.—The Orpheus Male Quartet of the Orpheus Club of Los Angeles, Cal., filled a lecture course engagement in the high school auditorium recently, entertaining a large audience.

OKLAHOMA CITY, OKLA.—Mrs. George Frederickson was leader at the recent meeting of the Ladies' Music Club in St. Paul's Cathedral. The program was devoted to the national dances of the different countries.

FITCHBURG, MASS.—The annual festival of the pupils of the public schools was held in the city hall under the direction of Amy L. Connor, musical supervisor, recently. The work of the young singers showed progress.

ROANOKE, VA.—Gounod's "Gallia" was presented by the choir of Christ Episcopal Church, assisted by Mrs. J. B. Bray, soprano, on Feb. 13. Gordon H. Baker, director, and Blanch Deal, organist, did admirable work.

FITCHBURG, MASS.—Frances Adelman, pupil of Felix Fox of Boston, and Henry Clancy, tenor, gave a recital before the members of the Fitchburg Women's Club and invited guests recently. Elizabeth D. Perry was the accompanist.

BRIDGEPORT, CONN.—An orchestra, under the direction of Grace Norton Dudley, pianist-composer, played holiday music at the Valentine cotillion given by Benita Virginia Slocum to her dancing pupils at the studio recently.

YORK, PA.—J. Frank Frysinger, organist, presented his pupil, Walter A. Westphal, in recital at St. John's Evangelical Lutheran Church recently. Mr. Westphal played numbers by Widor, Bach, Vierne, Hollins and Frysinger.

MONTPELIER, VT.—Mrs. Glenna Baker Leach presented her pupil, Sylvia Baine, in a piano recital in the parish house of Christ Church recently. The young artist had the assistance of her father, Louis H. Baine, tenor, and Mrs. Leach.

BUENA VISTA, VA.—The first of a series of concerts to be given by the music faculty of the Southern Seminary during the spring semester was given by Charles Park, director of the department, and Grace Annette Du Pré, violinist.

GAINESVILLE, GA.—George Rogers, tenor, and Walter Chapman, pianist, were heard in a joint recital in the Brenau Auditorium recently by an audience of more than 1000 persons. Mr. Rogers is head of the vocal department of Brenau College.

BELLINGHAM, WASH.—A musical program was recently given in the Sunday Evening Forum at Liberty Hall. Local musicians who participated in the program were Mrs. W. H. Spratley, Mrs. G. W. Nash, Raymond Meyer, Dr. G. W. Nash, W. S. Schirrmann and Don Gray.

LANCASTER, PA.—Herbert Murr, supervisor of music throughout Lancaster County, has been appointed supervisor of music in the schools of Mahoney City, Pa., assuming his new duties on Feb. 15. Harry Baughey of Neffsville, Pa., has succeeded Mr. Murr in his former position.

OKLAHOMA CITY, OKLA.—The Pianists' Club held its recent meeting at the home of Ernest Calhoun, when Flora Voorhees of Carnegie, N. Y., gave a talk on "Musical America of To-day." A short program was offered by Mrs. H. G. Watkins, Lillian Dechman and Otto Ritchie Stahl.

HUTCHINSON, KAN.—Ernest Kroeger, pianist of St. Louis, recently gave two lecture-recitals under the auspices of the Music Club. The afternoon program at Library Hall was in line with the Apollo Club's study of Schumann. Mr. Kroeger played a number of compositions by that composer.

WICHITA, KAN.—At a recent recital given at the Mt. Carmel Academy, Lucille Safranko, Aline Walker, Helen Gosette, Pluma Algeo, Barbara Sternberg, Dell Wilson, Lucille Henneberry, Manette Shipp, Mary Bowling, Josephine Houston, Bessie Hargrave, Lucille Fenton and La Moyne Begley were heard.

MORGANTOWN, W. VA.—Friends of Alta Flora Jones, supervisor of music in the city schools, were surprised to learn of her marriage to Floyd Howard Ransom, a former student at the University of West Virginia, in Pittsburgh, last Oct. 9. Mrs. Ransom has been connected with the city schools for six years.

MOUNT VERNON, N. Y.—The annual concert of the Glee Club of the Westchester Woman's Club was held at the auditorium of that organization last week. John Campbell, tenor, was featured with Mrs. A. C. McMaster, violinist. Mrs. Carl E. Dufft is director of the club.

VANCOUVER, B. C.—The last meeting of the Vancouver Music Teachers' Association was given over to the subject of music credits in the public schools and the promotion of unity in the teaching profession. Roy Robertson, president, is lending his efforts and enthusiasm toward making Vancouver a true music center.

LANCASTER, PA.—Pupils of the William A. Wolf Institute gave a Beethoven program recently in commemoration of the 150th anniversary of that composer's birth. Those appearing were Cecilia A. Crachbar, Howard S. Brady, Harriet Cooper, Frances Harkness-Wolf, Emma L. Renk, Ruth G. Emsing, Earle W. Echtenach.

ERIE, PA.—Lillian Veatcha-Evens, soprano, gave a recital in the Chamber of Commerce Hall of Meadville recently, under the direction of Gwendolyn Leo. Another recent appearance, also under Miss Leo's direction, was at the Corry High School, when she had the assistance of Gertrude La Salle Bachop.

DERRY, N. H.—The Junior MacDowell Club gave its eighth annual program recently. Twenty-seven members participated and prizes were given those who had read the greatest number of pages of music during the past month. Another interesting event was a concert given by Mrs. Gilbert's Harmony Club.

BRIDGEPORT, CONN.—The Lotus Quartet of Boston, assisted by Bertha Morgan, reader, was heard at the Park Street Congregational Church under the auspices of the Men's Club of that church recently. Assisting the quartet was the Olivet Trio, also a Boston organization, comprised of Mary Cooper, violinist; Mildred Ridley, cellist, and Olive Davis, pianist. The quartet consists of Robert Martin, William Hicks, Nelson Raymond and Frank Cannell.

MARINETTE, WIS.—The music department of the Woman's Club, with the assistance of Gloria Desjardin's pupils of dancing, gave an interesting program in the high school auditorium recently, under the direction of Mrs. Henry Anderson. The accompanists were Mrs. Harriet Worthen, Mrs. Burr Scott and Mrs. E. J. Grandholm.

MADISON, WIS.—The Madrigal Club, a women's choral society, under the direction of Alexius Baas, gave its annual recital, assisted by Mrs. G. W. Critten, contralto, of Minneapolis, recently. The work of the club was of the high standard generally reached by organizations led by Mr. Baas, who is the most active choral director in the city.

TRENTON, N. J.—Edward Mueller, organist and choirmaster of the State Street Methodist Church, presented a program to a large audience at the church recently. A quartet—Mrs. Raymond Phillips, soprano; Mrs. Raymond Hutchinson, contralto; Weston Morrell, tenor, and Albert Schultz, bass—was heard in a number of works.

HUTCHINSON, KAN.—Laura Reed Yaggy, violinist and president of the Apollo Club, gave a program recently before the Music Club of Wichita, at the home of the club's president, Mrs. Clapp. She was assisted by Mrs. Ruth Andrews of Wichita, who was accompanied by Mrs. Lucius Ades. Mrs. Yaggy's accompanist was Mrs. J. C. Newman.

FITCHBURG, MASS.—Stainer's "Daughter of Jairus" was given before a large congregation in Christ Church under the direction of Herbert C. Peabody recently. The vested choir was assisted by Mrs. Alice W. Wellington and Mrs. Katherine Smith Fales, sopranos; Mrs. Leroy Tucker, contralto; Henry Clancy, tenor, and Herman Cushing, baritone.

DENVER, COL.—Under the direction of L. R. Hinman, the song cycle, "In a Persian Garden," was presented before the members of the Denver Athletic Club and their friends recently. The singers were Vivienne Perrin-Stephens, soprano; Florence Lamont-Abramowitz, contralto; Robert H. Edwards, tenor; L. R. Hinman, baritone, and R. H. Mintener, pianist.

PORTLAND, ORE.—Robert L. Barron recently presented twelve violin pupils in a successful recital at the Lincoln high school auditorium. The following appeared: James Eoff, Harold Oakes, Mary Jacobs, Vernon Elliott, Leo Read, Jessie Mathison, Theodore Hawes, Katherine Quick, Theodore Ahlberg, May Ingelstad, Ruth O'Brien and Milton Koneke.

WHEELING, W. VA.—The Handel-Haydn Club presented Mina Hager, Chicago contralto, and Chester Humphreys, Pittsburgh tenor, at the First Presbyterian Church recently in the presentation of Thomas's "The Swan and Skylark." Mrs. Chester Johnson essayed the soprano rôle. Elmer G. Hoelzle directed the performance and Miss Edmundson was the accompanist.

WICHITA, KAN.—A number of students were presented in a recent Sunday afternoon program at the Wichita College of Music and Dramatic Art. Those heard were Ethel Louise Chowning, Ruth Hall, Marjorie Kernohan, Mollie Wolkow, Mary Rickabaugh, Christine Rothermel, Joy Edwards, Mrs. Otto L. Fischer, E. E. Gepharte, Ada Wilk, Florian Lingberg and Mrs. Hicks.

SCRANTON, PA.—Five hundred children and grown-ups filled the auditorium of the Century Club recently to hear the children's program prepared by the music department. Interest centered in the playing of Haydn's "Children's" Symphony by thirty young musicians. Other numbers were offered by Thelma Loyd, Edith Norton, Eleanor Porter and the Johnson sisters, who were seen in costume dances.

MADISON, WIS.—On a recent Sunday evening, singing for the congregations of seven churches, assembled at Christ Presbyterian Church in the interests of Chinese Famine Relief, the University Methodist Choir gave its third presentation of Gaul's "Holy City." This choir, under the leadership of Lowell Townsend, is one of the finest choral bodies in the city. Dr. Chas. Mills played the organ accompaniments, and Mr. Townsend was at the piano. The soloists were: Marie McKittrick, Josephine Darrin, Reuben Brown, and Bernard Huebner.

SILVERTON, ORE.—The girls' chorus of the Silverton High School gave its first program of the season in the auditorium recently under the direction of Kathryn Crysler Street of Portland, assisted by Alma Page, Maurine Moores, sopranos, and Genevieve Brenner, violinist. Mrs. Gertrude Smith was the accompanist. The boys of the high school have also organized a glee club of forty members, to be under Mrs. Street's direction.

HAMILTON, N. Y.—The Hamilton Choral Society presented Stewart's oratorio, "The Nativity," by a chorus of eighty voices at its second concert of the year in the University Chapel recently. The soloists were Phoebe Crosby, Elizabeth Lennox, Reed Miller and Henry Rowley, Ford Saunders, Julia Etta Broughton, Mr. Callahan, and "The Little Symphony" Orchestra, under the direction of Prof. William H. Hoerner, provided accompaniments.

ATHENS, GA.—Harriet May Crenshaw, teacher of piano in the Lucy Cobb Institute, presented a number of her pupils in recital in the parlors of the institute recently. Those who took part were Hatty Benson, Kathleen McCorkle, Sara Morris, Stella Flattau, Harriet Minder, Margaretha Morris, Francis Graham, Pearl Hardman, Sophie Jones, Helen McDorman, Florence Arnold, Bergua McCorkle. Violin pupils of Gretchen Morris assisted.

COLUMBUS, OHIO.—Alice Turner Parnell, who has opened her new studio on Fourth Street, presented five of her pupils in recital recently. Those participating were Marjorie Starker, Hope Housel, Norma Cross, Grace Raymond and Helen Miller. Edgar A. Sprague, tenor soloist at the Broad Street Presbyterian Church, has accepted a position at the Third Presbyterian Church of Pittsburgh, Pa., to take effect the latter part of April. Mr. Sprague is a pupil of Samuel Richard Gaines.

BRIDGEPORT, CONN.—Charles Gilbert Spross, composer-pianist, and Jackson C. Kinsey, baritone gave the first of the Lenten organ recitals arranged by Mrs. Elmer Beardsley, organist and choir director, at the Union Church recently. Under the auspices of the Universalist Men's Club, a concert was given in the high school auditorium recently by the combined Brown University musical organizations, assisted by Myles Standish, comedian; E. W. McCormick, violinist, and E. W. Woodruff, tenor.

PORTLAND, ORE.—The Misses Calbreath presented a number of students in an interesting program recently. Those appearing were: Katherine Ensey, Hazel Bradbury, Jeanette Dentler, Marion Fleming, Florence Johnson, Sylvia Denison, Mrs. Gretchen Kraus, Mrs. Jessie McCloud, Winneman and M. Neumeyer, John F. Steelhammer, Walter Williamson, Eugene Farelluke, Carl Steelhammer, Mrs. Helen Goehler, Helen Stratton, Josephine Williamson, Charlotte Dabney, Ruth Kern, Deborah Sprague, Annette Kern, Virginia Dabney, Beneta Buchtel, Lois Thayer and Mildred Perry.

OMAHA, NEB.—Mrs. DeEmmett Bradshaw sang a group of her own songs at the recent meeting of the music department of the Woman's Club, following the regular choral rehearsal. Others who appeared upon the program were Mrs. F. A. Reese, Mrs. Harry McCormack, Mrs. F. B. McQuillen, Mrs. Louise Johnson and Mrs. Raymond Young. The Fortnightly Club held its last meeting at the home of Louise White, with Louise Janson-Wylie in charge of the program, which was offered by Mrs. Harvey Milliken, Irma Podalek Klopp, Mrs. Joseph Berger, Mrs. F. A. Reese, Mrs. Verne Miller and Mrs. Bradley Roe.

OMAHA, NEB.—Under the League of Catholic Organists, the fourth monthly music festival was given at St. Cecilia's Cathedral recently. The playing of Reginald Mills Silby, director of music at the Cathedral, was the outstanding feature. Numbers were presented by the choir, and A. L. Dick, Mendelssohn's birthday was celebrated at Temple Israel with a special program of his compositions. Rossini's "Stabat Mater" was presented at the First Methodist Church recently, under the direction of James Carnal, with the assistance of Mrs. Dale Clarke, soprano; Lawrence Dodds, tenor; Mrs. R. E. Davis, organist, and Ruth Flynn, pianist. Mrs. Malvin O. Faber, violinist, was the assisting artist at a special musical service at Trinity Cathedral, given under the direction of Ben Stanley recently.

In MUSIC SCHOOLS and STUDIOS of N.Y.

BARITONE OF PROMISE IN STUDIO RECITAL

Occasionally one hears promising singers in the studio recitals which are of daily occurrence in New York. William Stark, baritone, revealed convincing qualities which should in due time insure his success as an artist. He was presented in an attractive program by his teacher, Robert G. Weigester, in the latter's Carnegie Hall studio on the evening of Feb. 16. Coming from Youngstown, Ohio, he studied with Ralph M. Brown for several years. Mr. Stark continued his training with Mr. Weigester last fall and he has made noteworthy progress. His voice is of a robust type and he uses it with artistic discrimination. Possessing dramatic talent he sang effectively and with clear enunciation five groups which included Loewe's "Edward" and the prologue from "Pagliacci." Mr. Weigester provided admirable accompaniments.

PUPILS ASSIST AT LECTURE

Mme. Ziegler gave a lecture on Feb. 13 on the subject "Possibilities of the Voice" illustrated with songs given by Edna

Robinson, soprano; Rosalind Ross, mezzo soprano, and two tenors, Dennis Murray and Raymond Bartlett. The fact stressed in the lecture was that no one inhales enough to vitalize all the nerves and muscles of the body and consequently there is never enough muscular support for keeping up the perfect poise needed for an even flow of tone.

HEAR ZIEGLER PUPIL

The musicale given at Trinity Guild Hall in Grantwood, N. J., recently, brought forward Edna Robinson, soprano, a pupil of Mme. Anna Ziegler, among the artists. She was heard to advantage in a group of songs by Clough-Leigher, Lehmann, Mokrejs, Mabel Wood Hill and Clutsam.

WOOD PUPIL PLAYS AT CONCERTS

Nancy Boyd, pianist, pupil of Mrs. J. Irving Wood, of Carnegie Hall, was soloist at two concerts given under the auspices of the Missionary Society of St. Paul's Church, Brooklyn, on the evenings of Feb. 19 and 20. Miss Boyd offered programs of classic and modern numbers and was much applauded, being compelled to add numerous extras.

Sylvester Rawling, Veteran N. Y. Music Critic, Is Dead

Widely Known Figure in City's Musical Circles, for Twenty-eight Years Music Critic of "Evening World," Succumbs to Heart Attack in Sixty-sixth Year—Came to U. S. as Youth from Native England—His Career as Journalist

SYLVESTER J. E. RAWLING, for twenty-eight years music critic of the New York *Evening World*, died at St. Vincent's Hospital, New York, on the afternoon of Feb. 16. Death was due to a complication of diseases including an affection of the heart which was increased by a fall when Mr. Rawling collapsed at his desk in the Manhattan Club on the morning of Feb. 15. His right collar bone was fractured and he was at once removed to the hospital where he suffered a second heart attack which proved fatal.

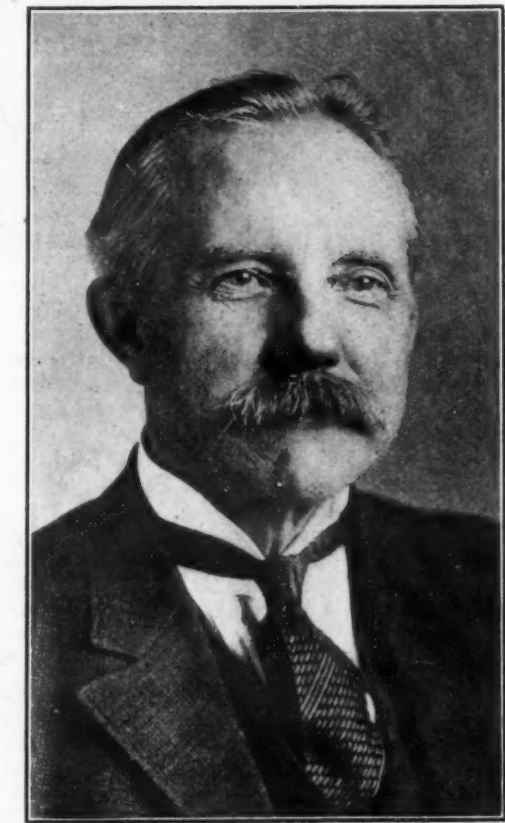
Mr. Rawling was born at Saltash, Cornwall, England, Dec. 25, 1855. The male members of his family had been prominent in the British navy for generations and he was destined for a similar career, but a spirit of adventure led him to leave home at the age of seventeen and he shipped to America, landing at Baltimore. After a short stay in the Monumental City, he went to St. Louis, beginning his journalistic career on the *Globe-Democrat*, for which he wrote dramatic and musical criticism, although his training included all aspects of newspaper work from the editorial desk to the composing room.

In the early eighties he removed to New York and was at first a member of the staff of the *Tribune*, but a short time after he became connected with the *Herald* and was sent to London by James Gordon Bennett as correspondent of the *Herald*. While in London, Mr. Rawling, with John Russell Young, launched the London edition and later the Paris edition of the New York *Herald*, of the latter of which he was the managing editor.

In 1888, he joined the staff of the *Morning World* and until 1893, was night editor and also music and dramatic critic. Later in the same year, he joined the *Evening World* as make-up editor and music critic which positions he held until 1908 when he became musical editor.

Accident Undermined Health

In 1911, while on a visit to Colorado with his friend Arthur Billings, who had



Sylvester Rawling, Music Critic of New York "Evening World," Who Died Last Week

filled important positions with the *World* until compelled to go West on account of tuberculosis. Mr. Rawling was in a motor accident in which his friend was killed. He himself was so seriously injured that he was compelled to spend several months in hospitals in Colorado Springs and Denver, and he never completely regained his health. The recent death of his friend and confidant, James Huneker, music critic of the *Morning World*, was also a shock which aggravated the cardiac condition causing Mr. Rawling's death.

The funeral services were held in the Church of the Transfiguration, often called "The Little Church Around the Corner," on the morning of Feb. 19, the body having lain in state in the chapel since the previous day. The honorary pall-bearers were: George F. Harriman, Louis Duval, Solomon Hanford, Joseph Rowan, personal friends of Mr. Rawling's; H. E. Krehbiel, W. F. Henderson, R. H. Aldrich and Max Smith, music critics of the *Tribune*, the *Herald*, the *Times* and the *American*, respectively, and Don C. Seitz, Florence D. White, J. Angus Shaw and John H. Tennant, of the *World*.

The entire chancel of the church as well as the coffin, were hidden with flowers sent by members of the Metropolitan, the Chicago Opera Association

and the San Carlo Opera Company, besides Mr. Rawling's fellow critics, and associates on the *World* and the *Evening World*. The Burial Office of the Episcopal Church was read by the Rev. George C. Houghton, and the music was furnished by the vested choir of the church with Orville Harrold, tenor of the Metropolitan, and Nahan Franko, violinist, both close personal friends of Mr. Rawling. Mr. Harrold sang "Lead, Kindly Light." Friends of the deceased from the Manhattan Club walked in a body from the club to the church.

After the service at the church the body was taken to Woodlawn Cemetery and buried near that of Mr. Rawling's friend, Arthur Billings.

To Play Prelude to Sweet's "Riders to the Sea"

At its concert on Friday afternoon, March 1, at Carnegie Hall, the New York Philharmonic Orchestra, Josef Stransky, conductor, will produce the Prelude to Reginald Sweet's opera, "Riders to the Sea." The opera was completed by Mr. Sweet in 1914 in New York and the music follows literally the words of Synge's tragedy of the same name, which was played in New York by "The Irish Players" on the occasion of their visit to this country.

Sawyer Artists Play for Lotos Club

The program which was given at the Lotos Club on the afternoon of Feb. 23, featured Percy Grainger, Laurence Leonard and Harriet Van Emden, all artists under the management of Antonia Sawyer, Inc.

Bauer to Hold Classes at Institute of Musical Art

A series of ten classes for piano study will be conducted at the Institute of Musical Art of the City of New York by Harold Bauer during the five weeks beginning on May 11.

Passed Away

Jessie L. Gaynor

ST. LOUIS, Mo., Feb. 21.—Mrs. Jessie Lovel Smith Gaynor, the well-known composer, died at her home in Webster Groves, on Feb. 20. Mrs. Gaynor was born in St. Louis, Feb. 17, 1863. As a child she had no particular musical training and it was not until her graduation from Pritchett College in 1881 that she studied it seriously. Going to Boston, she worked at the piano under L. Maas for two years, and later, at theory with A. J. Goodrich and A. Weidig in Chicago. She taught in Chicago, St. Joseph, Mo., and St. Louis. In 1886 she married Thomas W. Gaynor. She is principally known for her study of simple methods for the beginning of piano teaching and general music study, and many of her best known compositions are for young players, though she has also done work for older musicians. Her best known song is "The Slumber Boat." She also published three children's operettas and several choral works for mixed voices and for women's voices. A romantic operetta, "Pierre the Dreamer" is still unpublished as well as a number of songs.

Ladislav Zelenski

CRACOW, GALICIA, Feb. 4.—Ladislav Zelenski, after Moniuszko the most prominent Polish composer of songs and operas, died here on Jan. 26, in his eighty-third year. Mr. Zelenski was born at Grotkowice, Galicia, July 6, 1837, and studied with Mirecki at Cracow and Krejci at Prague. He was later a pupil of Damcke at Paris after which he was appointed to the faculty of the Prague Conservatoire as professor of composition. His published works include several operas, operettas, cantatas, choruses, chamber music, violin and piano pieces. He was also the author of several treatises on theory of music.

William H. Williamson

MILWAUKEE, WIS., Feb. 14.—William H. Williamson, organist and choirmaster, died last week at the age of sixty, after an illness of seven months. Bronchial pneumonia was the cause of his death. Mr. Williamson was born in England and on coming to this country settled in La Crosse, Wis., coming to Milwaukee in 1895. He was a graduate of the Royal Academy of Music in London and had had much experience in ecclesiastical music before leaving England. He was also organist in the Masonic Cathedral here and accompanist for the Arion Musical Club. C. O. S.

BENEFIT FOR WAR ORPHANS

Metropolitan Orchestra with Helen Stover, Engel and Maazel Heard

For the benefit of an Adoption Fund for Hungarian War Orphans a concert was given at the New York Hippodrome on Sunday afternoon, Feb. 20, by the Metropolitan Opera House Orchestra, Giuseppe Bamboschek conducting, and three soloists, Helen Stover, soprano; Gabriel Engel, violinist, and Marvin Maazel, pianist.

A miscellaneous and lengthy program presented Miss Stover in the aria "Ritorna Vincitor" from "Aida," Silberta's "Yohzeit" and several extras. Miss Stover sang the aria thrillingly, with fine delivery and ample command of its dramatic meaning. Her voice is an admirable one, rich and velvety in texture and well managed. She was recalled several times and encored. Constance Piper played her accompaniments.

There was less smooth co-ordination between the efforts of the other soloists and the conductor. Nevertheless, Mr. Engel revealed a fine tone and fluent technique in the first movement of the Tchaikovsky Concerto in D. Mr. Maazel proved that he had made strides in his art since he was last heard here. He played the Concerto in B Flat Minor of Tchaikovsky and did it with success. His technique is large and his style praiseworthy for its saneness and lack of affectation. He was given much applause. He also played a group of solo pieces by Rubinstein, Glinka-Balakireff and Liszt. A tenor from the Budapest Opera, whose name was not on the program, was announced from the stage, and sang the "Una Furtiva Lagrima" aria from "L'Elisir d'Amore." Mr. Bamboschek, in addition to conducting uncertain accompaniments for the soloists, led the orchestra in the "Oberon" Overture, two Brahms Hungarian Dances and Liszt's Second Rhapsody.

Llewellyn Rees

TORONTO, CAN., Feb. 16.—Llewellyn Rees, since 1904 superintendent of music in the Toronto Public Schools, died at his home on Feb. 5. Mr. Rees was widely known in musical circles. He came to Canada from South Wales in 1885, and it was due to his work as superintendent of music, that Toronto schools became famous for the annual Empire Day concert given by the scholars. He was conductor of the annual "Festival of the Lilies" given in Massey Hall each year at Easter time.

W. J. B.

Fernando Guerino

MUNICH, Jan. 21.—Fernando Guerino, the distinguished Italian singer and teacher, died here recently. He was born in 1855 in southern Italy, graduated from the Conservatory of Naples as a pupil of de Roxas and sang with great success in all the large cities of Italy, Spain, Turkey and South America. In 1900 at the height of his fame, he lost his only son. Deeply stricken by this blow, he withdrew from the concert stage. From this time on, he devoted himself to vocal teaching.

Otto Young

Otto Young, pianist, was struck by a train at the Sheepshead Bay station on the B. R. T. line on the afternoon of Feb. 16, and died three hours later in the Coney Island Hospital. Mr. Young, who was a resident of Sheepshead Bay, was waiting for a train to Coney Island, and witnesses said he leaned too far out from the platform and was thrown to the cement flooring of the station.

Charles F. Hanson

WORCESTER, MASS., Feb. 15.—Charles F. Hanson, composer and conductor of various musical organizations, died on Feb. 10, at the age of seventy-one. Mr. Hanson was born in Uddevalla, Sweden, and came to the United States in 1865, settling in Boston. Three years later, he moved to Worcester, where he lived until his death. He began composing at the age of twelve. C. E. M.

Mrs. W. P. Campbell

Word was received by telegraph on Feb. 21, of the death in Portland, Ore., on that day, of Mrs. W. P. Campbell, for a number of years one of MUSICAL AMERICA's most valued correspondents. Mrs. Campbell will be succeeded as correspondent by her daughter, Irene Campbell.

"BUTTERFLY" DISAPPOINTS PHILADELPHIA AUDIENCE

Substitution of Puccini Work at Last
Moment Regretted—Proves
Dual Performance

PHILADELPHIA, Feb. 21.—Opera-goers here were keenly disappointed last Tuesday by an eleventh hour announcement that the illness of Geraldine Farrar necessitated the cancellation of the "Louise" performance scheduled by the Metropolitan Opera Company. The conventionality of the substitution, "Madama Butterfly," was not, moreover, calculated to provoke enthusiasm. It was felt that any one of several operas in the repertory—such for example as "Eugen Onegin," or "Coq d'Or," might have been much more fittingly offered.

The familiar Puccini work was only passably performed. Florence Easton, admirable artist though she is, brings little visual conviction to the rôle of Cio-Cio San and her acting of the part is somewhat perfunctory. Vocally, she graces it radiantly, but her histrionic talent, so effective in a number of other parts, seems uncongenially placed in the character.

Orville Harrold was an uneven *Pinkerton*, displaying a tendency to overdo what opportunities exist for showy singing, and Thomas Chalmers was a rather colorless *Sharpless*.

The *Suzuki* of Elvira Leveroni afforded some compensation for the other deficiencies. The portrait throughout was skillfully drawn and convincing and it was distinctly agreeable to hear a true contralto in the Flower Duet.

The audience in the Academy was naturally large, since most of the tickets have been sold for the season. But there was no drive on the few available extra seats and in some instances the money of "Louise" admirers was demanded back.

Realization of its descent into the humdrum and hackneyed has perhaps inspired the Metropolitan management with the determination to make amends. At any rate, "Andrea Chenier" will be the next opera and "Louise" its successor.

H. T. C.

UNION REFUSES AID TO NEW BEDFORD ORCHESTRA

Cancels Agreement to Allow Men to
Give Services Free—Conductor God-
dreaux Says Work Will Continue

NEW BEDFORD, MASS., Feb. 20. —Rodolph Goddreaux, conductor of Le Cercle Gounod, to-day received a formal notice from the Musicians' Union of the cancellation of the agreement under which, for the last five seasons, its members have been permitted to play in Le Cercle Gounod Orchestra without remuneration. The grievance of the union is said to arise from the fact that the conductor receives \$1,000 a year for his services and the union players feel that if there is any money given out, some of it ought to gravitate in their direction.

Conductor Goddreaux vehemently denounced the action of the union and declared that Le Cercle Gounod would surmount the difficulties and continue the season's concert program no matter what course the union may take.

Mr. Goddreaux said that while there have been rumors of discontent among certain factions of the union members who constitute two-thirds of the present orchestra, the abrogation of the agreement came to him suddenly.

He made public the following letter from Frank J. Cambra, secretary of the New Bedford Local of the Musicians' Union, dated Feb. 9:

"This is to officially notify you that the monthly meeting of the Musicians' Local, No. 214, A. F. of M., held on Feb. 6, it was unanimously voted that the existing agreement between Le Cercle Gounod and the Musicians' Protective Union, whereby union musicians were permitted to play with said Cercle Gounod, be cancelled."

"Coming at the height of the season," Conductor Goddreaux asserted, "this move



(1)

It's Not Always Concert and Opera.
Between Seasons Frieda Hempel
Seeks Inspiration in Open Places.
(1)—A Real Vacation Smile; (2)—
A Happy "Goose-Girl" on the
Marge of a Swiss Lake; and (3)
Getting Local Color for the "Herds-
man's Song." The Three Pictures
Tell Something of Miss Hempel's
Doings Before Her Present Active
Season of Concert and Opera Be-
gan



(2)



(3)

FRIEDA HEMPEL will make her final New York appearance this season on Sunday evening, Feb. 27, at the Hippodrome, in joint recital with Alessandro Bonci. This will be her ninth appearance in concert here since her return from Europe last October.

Miss Hempel sang six performances with the Chicago Opera Association at the beginning of that organization's season, and she will accompany Mary Garden's forces to the Pacific Coast to sing

to cancel an agreement that has been in force for four years and which we were assured would continue in effect until next September, is the rankest deal that has ever been handed to me since I started the community music movement."

A special meeting of the executive board of Le Cercle Gounod has been called to-night to discuss the situation and to outline a plan of action.

"This is the fifth season that our agreement with the union has been in effect," he explained. "The present agreement, made the first of last September, was to continue through the present year."

A. H. K.

Nijinsky Stricken with Fatal Disease in Budapest, Is Report

Nijinsky, the great Russian dancer, whose art was so much admired when he toured America several years ago with Diaghileff's Ballet, is the victim of creeping paralysis, with no hope for his recovery, according to a dispatch to the New York *Herald* from Vienna. The dancer is ill at the house of his wife's family in Budapest, and it is said that

his mind has been impaired. Before the outbreak of the war, Nijinsky was married to a daughter of Mme. Emilie P. Markus, who is regarded as the foremost tragedienne of Budapest.

Adina in "L'Elisir d'Amore," the title rôle in "Martha" and *Violetta* in "Traviata."

It was as Jenny Lind in the historical centennial concert in New York that Miss Hempel opened the present season. Other appearances here were in the "Messiah" at Christmas time, and as soloist with the New York Symphony in its Mozart program.

Feb. 17, she was soloist with the Harvard Glee Club in Boston, and then, going direct to Princeton, she sang before another enthusiastic audience of students.

The Trenton Teachers' Chorus are presenting Miss Hempel in a benefit performance on March 11. Charleston, S. C., and Lynchburg, Va., are to be included in a Southern tour, and her closing concert will be in Danville, Va., on March 16.

On March 19, Miss Hempel will sing her first performance with the Chicago Opera in Cincinnati. She is a great favorite in concert on the Pacific Coast, and keen expectations have been aroused by the announcements of her forthcoming appearances in opera—her first in the Far West.

the "O Don Fatale" air from "Don Carlos," and gave an effective group of English songs. A large audience indicated marked appreciation of unusual breadth and power of voice.

Mr. Gardner, with Stella Bernard at the piano, gave an admirable program of violin music, including works by Weinawski and Schubert, and five of his own compositions. The audience was delighted with his brilliant playing.

The Woman's Lyric Club presented an elaborate program Wednesday night at Trinity Auditorium under J. B. Poulton, assisted by Trio Intime—Mr. Plowe flute; Mr. Kastner, harp, and Mr. Bronson, cello. The vocal soloists were Mary Teits Worth, soprano; Annette Hughes, soprano, and Claire Robinson, contralto. Mrs. Hennion Robinson played the accompaniments.

LOS ANGELES ATTRACTIONS

Mary Jordan and Samuel Gardner
Successful in Recitals

[By Telegraph to Musical America]

LOS ANGELES, CAL., Feb. 21.—Two artists new to Los Angeles, Mary Jordan and Samuel Gardner, were heard in Philharmonic course last week. Miss Jordan's strong personality and handsome appearance won as much admiration as her excellent voice. She sang

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